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JAMBHALADATTA'S VERSION  
OF THE  
VETĀLAPAÑCAVIÑŚATI

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JAMBHALADATTA'S VERSION  
OF THE  
VETĀLAPAÑCAVIÑSATI

A CRITICAL SANSKRIT TEXT IN TRANSLITERATION,  
WITH AN INTRODUCTION, AND ENGLISH TRANSLATION

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## INTRODUCTION

### *1 The versions of the *Vetālapañcavinsati**

Five versions of the *Vetālapañcavinsati* are recorded by the historians of Sanskrit literature. Winternitz, *Geschichte der indischen Literatur*, 3 330-335, summarizes the main facts known about them in the year 1922. At that time texts of three had been published. Uhle in 1881 (*AKM* 8 1), published Śivadāsa's version (S) on the basis of eleven modern manuscripts, and in 1914 (*ESGW* 66) he published a manuscript of the year 1487, which is much earlier than any of the other manuscripts. The other published texts are those of Somadeva's version (S) contained in the *Kathāsaritsāgara* 75-99, and of Kṣemendra's version (K) in the *Bṛhatkathāmañjari* 9 2 19-1221. Uhle's 1884 edition also contained a short prose recasting of Kṣemendra's version. This can only be regarded as secondary and comparatively unimportant. Of the other two versions, that attributed to Vallabhadāsa is known to exist in not more than half a dozen manuscripts. The text they give is not essentially different from that of Śivadāsa, and they show no textual agreement among themselves which would set them off in any way from the Śivadāsa manuscripts. It is doubtful whether we have in these Vallabhadāsa manuscripts anything more than a sub-recension of Śivadāsa's version, if they are to be dignified with even as much independence as this. The fifth version is that of Jambhaladatta, which is here critically edited for the first time. The publication by Pandit Jibana Vidyāśāgara (Calcutta, 1873) must be regarded as an inferior manuscript. It is described in our §3. A comparative study of all the versions is still needed, and I am at work on this at the present time. In the present edition of Jambhaladatta's version, account has been taken in the notes to the translation of the more important differences of detail as they are presented by Somadeva, Kṣemendra, and Śivadāsa. Somadeva's and Kṣemendra's versions have essentially the same subject-matter, the latter is shorter and balder than the former and omits many incidents which have only minor value in the development of the stories. I have treated some points in the relationship of these two versions in my article "Kṣemendra as *kavi*" in *JAOS* 53, 1933, pp. 124-143.

### *2 The author Jambhaladatta*

The known facts about Jambhaladatta are very few. So far as we know this is his only work. His name perhaps indicates a north-Indian

origin, since Jambhala is a common name of Kubera, especially among Buddhists, as shown by A. Goucher, *Étude sur l'iconographie bouddhique de l'Inde*, 1 (1900), pp. 123-127, and 2 (1905), pp. 50-53, and A. K. Coomaraswamy, *Yakṣas* (Smithsonian Miscellaneous Collections, vol. 80 [1928], no. 6), p. 6. That he was himself a Buddhist is extremely improbable. A Buddhist trait (if it is especially such) that has been pointed out in Śivadāsa's story 19, Somadeva's and Kṣemendra's 20, viz. reference to the transience of the body and the *samsāra*, is totally absent in the more condensed corresponding story 17 of Jambhaladatta. Moreover, in Jambhaladatta's version Siva and Siva's consort play as prominent a part as they do in the other versions. The opening dedications in the MSS (e.g. *om namah śivāya*) prove nothing, since they are to be ascribed to the copyists. A somewhat more significant piece of evidence, however, is to be found in the introductory verses of dedication. I shall show in §4 that the MS W<sup>1</sup> represents a recension of the text independent of the other MSS. It has the third introductory verse of our text, that in praise of Hari. Though W's verse is so corrupt that Hari's name does not appear, the verse is undoubtedly the same as that of the other MSS. It might indeed be assumed that this verse was inserted in some archetypal MS later than Jambhaladatta's own text, yet there is no evidence which would gainsay its being part of the author's text. We have, then, absolutely no reason for considering that Jambhaladatta was a Buddhist.

Hertel in two places refers to Jambhaladatta's version as "jainistisch." These places are *Tantrākhyāyika*, Einl. 156, and "Śivadāsa's *Vetālapaścavipśatikā*" in *Streitberg Festgabe*, p. 147. In neither place does he give any reasons for this opinion, nor have I been able to find them elsewhere in his writings. Bettei, in his article "6 Novelle Soprannumerarie alla *Vetālapaścavipśatikā*" in *Archivio per le tradizioni popolari* (Pitre's *Archivio*) 13, 537, in translating our story 22, renders *paramadharma* as "uomo molto scrupoloso verso la Legge e religioso," with this footnote "La Legge (Dharma) è il complesso dei precetti morali, che costituiscono la religione del Jina." Without stronger reason than this (and with the best will I have been unable to find it), I cannot accept Jambhaladatta's version as Jainistic nor Jambhaladatta as a Jain.

In the final colophon in MS P, as given in the Catalogue (see under §3), the work is attributed to *sandhivigrāhikāśriyambhaladatta*. The copy of this MS which was made for me has for *vigrāhikā* only *vigrāha* incomplete and crossed out. If *sandhivigrāhikā* is to be accepted, as I feel it must be, it represents the word *sandhivigrāhikā*, "minister of peace

<sup>1</sup> For abbreviations see §§3, 4.

and war, foreign minister" That Jambhaladatta could have been a minister in some kingdom is not at all impossible, but it would be idle to make any conjectures as to his circumstances The MSS HO have in this colophon *sāndhiśrīj*, V merely *jambhaladatta*

The fourth introductory verse says that Jambhaladatta learned the work "from the lotus mouth of *sandhiśrīvara*" So HO read, V has *santiśrīv*, P, according to the Catalogue, has *śrisandhv*, according to the copy, *śrisandhv*. Following the clue given by P's colophon, I am inclined to think that *sāndhi*, or better *sāmdhi*, is an anomalous abbreviated form (? *t* or *m* stem) of *sāmdhivigrahika*, and is synonymous with it, "foreign minister" P's *sandhi*, it will be noticed, has its long vowel in the second syllable because of the metrical requirements of the verse consequent upon the transposition of *sandhi* and *śri*. We are then in a position to say that Jambhaladatta's *guru* was the "foreign minister" Varadeva Boeck, in *De Legende van Jimutavahana in de Sanskrit-literatuur*, pp 62-67, interpreted this phrase *sandhiśrīvara* *vaktrahamalad* as "from the lotus mouth of the god like Śrīvara," omitting *sandhi*, and hazarded a connexion with Śrīvara the historian. While it is with reluctance that I give up the opportunity to date Jambhaladatta with some exactness, I feel that the parallelism between the honorific epithets in the verse and in the colophon is too close to allow Bosch's interpretation of the verse to stand

Jambhaladatta's date consequently cannot be established from the text. The MS P was written *aka* 1774 = 1852-3 A.D. The other MSS have no dates. W, the Nepal MS, is somewhat older than the others. Mr E. J. Thomas of the Cambridge University Library writes me that he would not like to guess the date with confidence without more comparison with other MSS from Nepal, but that it is his impression that paleographically the MS belongs with others which Bendall assigned to the 14th century A.D. While such a date is not impossible, I am not at all sure that the MS is so old. I shall show in §3 that for the first part of this MS the 16th century is the *terminus ante quem*. I shall show further in §4 that even this Nepal MS does not give a text that can be considered Jambhaladatta's own. He lived then at some period anterior to the 16th century

Of his place of birth or habitat nothing more can be inferred than is yielded by his name. The place-names in the stories agree in large part with those in the Kashmir versions and the probabilities are that they derive from the original *Vetālapañcavīśati* and so can throw no light on this version's place of composition

## 3 The manuscripts

H = India Office Sanskrit MS 3108 (E 4097) No date Good, modern Bengali hand Paper, first 10 leaves white, the rest orange 41 folios (the last is numbered 39 through the repetition of the numbers 15 and 27), 8 lines in the first ten folios, 7 in the rest, 60 akṣaras (The India Office Catalogue is wrong concerning some of these details) Well and clearly written, fairly correct as regards the text it contains several lacunae in the middle, apparently originating in the archetype of the MS, viz story 17 is numbered as 18, while story 18 of PW and the text here given is omitted and there is no story numbered 17 Stories 22, 23, and the beginning of 21 are omitted altogether, and the remainder of the page which contains the last line of story 21 is left blank Final colophon—*iti sandhiśrījambhaladattaviracitakathapī the pañcavīśatitamo tetalah*

O = rotograph of Oxford MS Wilson 242c (Aufrecht, *Oxford Catalogue* 327) No date Good, modern Bengali hand 31 folios, of which number 1, containing one page, is missing, 10 lines, 9 only on last page, 60-65 akṣaras Well and clearly written A copy of H, with the same lacunae and the same mistakes, and some further mistakes and short omissions of its own At the long lacuna, including stories 22, 23, and the beginning of 24, no blank is left in the MS Final colophon identical with that of H

P = copy of MS, *Catalogue of Sanskrit MSS in the Calcutta Sanskrit College*, vol vi, page 100, number 144 The MS is written in Bengali characters Its final colophon, as given in the Catalogue, is—*iti sandhiśrījambhaladattaviracitakathapī the pañcavīśatitamo tetalah kathaprabandhah 25 samaptaś ca 'yam granthah śakabda 1774 (= 1852 A.D.) śakya aśvinasya deviyaduṣasiya lipīr iyam* The copy, made by Śripaścāṇa Bhāṭṭācāryavyākaranatirthaśūrman, is in Deva nāgarī, numbered by pages, 84 in all, 8 lines, about 60 akṣaras It is a good, well written copy The text is fairly correct with no major lacunae as in HO For the stories in the lacunae P is the only MS that could be used In story 18 P has a lacuna of uncertain extent The copy has the final colophon of the MS through *granthah*, with *vigraha* erased for *vigrahika* see §2

W = rotograph of Cambridge Add MS 1655 No date Bendall, *Catalogue of the Buddhist Sanskrit Manuscripts in the University Library, Cambridge* (1883) p xxxi, says that in Nepal paper came into general use at the end of the 16th century This period then may be set as the *terminus ante quem* of the palm leaf portion of W On p xxiii he outlines the limits of time within which flourished forms of letters with hooked tops After the 15th century these disappeared altogether, and

W does not have them. This, however, will not establish a *terminus post quem*, for the hooked style was not universal in Nepal at any period. Mr Thomas's conjecture of the 14th century (§2) is therefore not impossible. The paper portion of W is undoubtedly later than the palm leaf, its hand I assume to be the modern one of Nepal. In colophon to story 13 (its 14) the name of the author is given 125 folios, folios 1-77 on palm-leaf (except 3, which has been replaced by a paper copy in a different hand, and 28 and 55, which are missing in the MS), folios 78-125 paper in a different hand, 5 lines, 4 on last page. Lines 1 and 5 in the palm leaf section run the whole length of the folio with about 55 akṣaras, lines 2, 3, and 4 are interrupted by the hole for the binding string somewhat to the left of the centre of the strip, and contain about 50 akṣaras. The paper portion has no holes, about 65 akṣaras. Many of the palm leaf folios are partly illegible because of rubbing. Both hands are fairly legible, the second rather more so than the first, though it is smaller. Many of the characters are ambiguous, apparently a normal feature of the script of Nepal. Among the ambiguities are lack of differentiation between *kg*, *jn*, *yy*, between *r*, *n*, and sometimes *v* (*b*) and *t*, between *ku* and *lt*, and between *ddh* and *dv*. There is much confusion also between *hy* and *hm*, *nd* and *ny*, *bh* and *t*, *dr*, *du*, and *du* *s*, *s*, and *p*, and *vv* and various combinations of *kg* and *jn*. Some of these confusions may be due to individual hands or to lack of knowledge of Sanskrit in the scribes. The text is very corrupt, showing general carelessness, constantly bad samdhi, confusion between inflectional endings, considerable interchange between letters, due in some cases to confusion between letters such as *p* and *y*, or between different vernacular sounds such as *kh* and *s*, in other cases due merely to carelessness. Where the text is readable or can be reconstructed from its chaotic condition, it differs widely in language from the other manuscripts. The incidents of the stories seem on the whole, however, to be identical with those of the other MSS, though there are occasional expansions or contractions or even entirely different versions as compared with the text here given. Since the MS as a whole is unusable, differences have been noted in the apparatus only for the introduction and story 1, and there only in part, for the proper names variants have been noted throughout. Where W agrees with the other MSS on the proper names, no notation has been made. Major differences from the text are as follows: stories 7 and 8 appear in the reverse order, a different story 12 (= S 11, S 12) is inserted, with stories 12 and 13 appearing as 13 and 14 respectively, and stories 14 and 15 are omitted and a different 15 (= S 13, S 14) is inserted. The corrupt state of the MS does not allow these two different stories to be reconstructed. The

missing folio 55 would form part of the different story 12. In the conclusion of the frame-story there is no trace of the *vetāla*'s account of his previous existence. See further §4 below.

V = edition of Pandit Jibānanda Vidyāśigara, Calcutta, 1873 Devanāgarī 91 pages. A poor edition, based apparently on some MS related to P, since it contains stories 22 and 23 and the beginning of 24, which HO omit, but also related to HO in some of its readings. It, like HO, but probably independently of them, omits story 18 and numbers the remaining stories so that the numbering following 16 is consecutive. Consequently the *vetāla* tells only 24 stories and the conclusion of the frame-story forms the 25th of the series as in the other versions. In text the editor follows now HO, now P, but departs from both, in many cases by obvious emendation, and in all cases probably arbitrarily. The title-page reads *vetālapañcavinsatih bī e upādhidhārīna śrījībanandavidyāśagarabhaṭṭacāryena samkalito kalikatārajadhanayam nūtanabhāratayantre mudrītā m 1873*. Final colophon *iti bī e upādhidhārīna śrījībanandavidyāśagarabhaṭṭacāryena samkalitayam jambhaladattaproktavetālapañcavinsatī pañcavinsatuetalakathāprabandhah samapto 'yam granthah*

#### 4 Relationship between the manuscripts

HOP (with V) may be considered to represent a Bengali recension of the text, while W represents another recension, the Nepali, which is unfortunately textually unrecoverable unless other MSS connected with it are found. But the relationship between these two recensions and between them and the original text of Jambhaladatta can be worked out to some extent on the basis of the stories contained in the various versions and recensions.

Whereas Śivadasa's version and the Kashmirian versions (S and K) present only 24 stories apart from the frame-story and consequently include the conclusion of the frame-story as the 25th of the series, our text of Jambhaladatta's version gives 25 stories as told by the *vetāla*, apart from the frame-story. P and W, the complete MSS, show this state of affairs. That the archetype of H, and of O also, represented the same situation, is clear. Down to and including story 18, HO and PW agree in their stories, except for W's variations indicated in the description of that MS. Then HO give the story following 16 the number 18 and omit the number 17 entirely. In PW this story is numbered 17 and is followed by a story numbered 18 which is omitted by HO. From there on all the MSS agree entirely in stories and in numbering. Since P and W, MSS of separate traditions, agree on story 18 in content and order, it is clear that this story was found in the

original text of this version. It seems likely that HO, or their archetype, omitted story 18 because the lacuna seen in P was already there, and then confounded the numbering.

Stories 21, 22, and 23 are found in no other Sanskrit version of the *Vetālapaśicavīśatī*. They are found in both our recensions and so

Bengali rec (HOP, V)	Jambhaladatta		Somadeva	Kṣemendra	Śivadasa
	Nepali rec (W)	Newārī vers			
Intro	Intro	Intro	Intro	Intro	Intro
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	8	5	23
6	6	6	5	6	5
7	8	8	7	8	8
8	7	7	6	7	6
9	9	9	9	9	7
10	10	10	10	10	9
11	11	11	11	11	10
12	13	12	13	13	12
13	14	13	15	15	14
14	—	14	17	17	16
15	—	15	18	18	17
16	16	16	19	19	18
17	17	17	20	20	19
18	18	18	21	21	20
19	19	19	22	22	21
20	20	20	23	23	22
21	21	21	—	—	—
22	22	22	—	—	—
23	23	—	—	—	—
24	24	24	16	16	15
25	25	25	24	24	24
Concl	Concl	Concl	Concl	Concl	Concl
	12 = SK	23 = SK			
	12, S 11	14 S 13			
	15 = SK				
	14, S 13				

must be considered to have formed part of Jambhaladatta's text. As a consequence of their insertion the collection put in the *vetāla*'s mouth 27 stories, i.e. the 24 which are found in all the other Sanskrit versions and so must be considered the original stories of the collection, plus Jambhaladatta's three new stories. All 27 stories were given in Jam-

bhaladatta's text. This statement is based on the divergent ways in which the two recensions reduced the number of stories to agreement with the title of the collection. The Nepali recension omitted the two *Bṛhatkathā* stories 17 and 18, Śivadāsa's 16 and 17. The Bengali recension, on the other hand, kept these two stories and omitted *Bṛhatkathā* numbers 12 and 14, Śivadāsa's 11 and 13, which the Nepali recension kept. For the Bengali recension I have attempted to find a rationale in the subject-matter of the stories. *Bṛhatkathā* 12 describes the winning of a bride who lived in an under-sea world and to this extent is similar to our story 7. *Bṛhatkathā* 14 employs the "Laugh and Cry motif" and so is similar to our story 20. Such a rationalization however is weak and subjective and cannot explain why these stories were selected for elimination rather than other stories which showed central motifs which were duplicated in the collection. Moreover such a rationalization cannot be applied to the omissions of the Nepali recension. Whatever the method of elimination, the fact remains that the two recensions have reduced the number of the *vetāla*'s stories to 25 independently of one another, and the assumption is justified that the Jambhaladatta text included the disturbing number of 27 stories.

Hans Jörgensen in an article "Ein Beitrag zur Kenntnis des Newārī," *ZDMG* 75 (1921), pp. 213-236, gives us an account of the Newārī version of the *Vetālapaśicaviniśati*. He includes a table of the correspondences of the stories in this version with those of Jambhaladatta's version (as the author knew it in V), Śivadāsa's version, and Uhle's f (i.e. the prose recasting of Kṣemendra's version). I include the data for this Newārī version in my table of the correspondences of the stories. The results of the comparison are significant. The Newārī version is obviously based on Jambhaladatta's version, for it contains two of the inserted stories, 21 and 22. It confirms our inclusion of story 18 in the text. In its order of stories 8, 7, it agrees with the Nepali recension (as it does also in its proper names, see below). Of the original stock of stories it omits only *Bṛhatkatha* 12, Śivadāsa 11, as does the Bengali recension. In place of our story 23 it has *Bṛhatkathā* 14, Śivadāsa 13, which the Nepali recension has though in a different place, but which the Bengali recension omits. Thus it gives the *vetāla* altogether 25 stories. Its story content is a further piece of evidence for my assumption that the original text of Jambhaladatta had 27 stories. This Newārī version goes back to a Sanskrit archetype that had 27 stories and that in its proper names is approximated more closely by the Nepali recension than by the Bengali. Since it and the Nepali recension agree on the order of stories 8 and 7, this may be assumed for the original Jambhaladatta text.

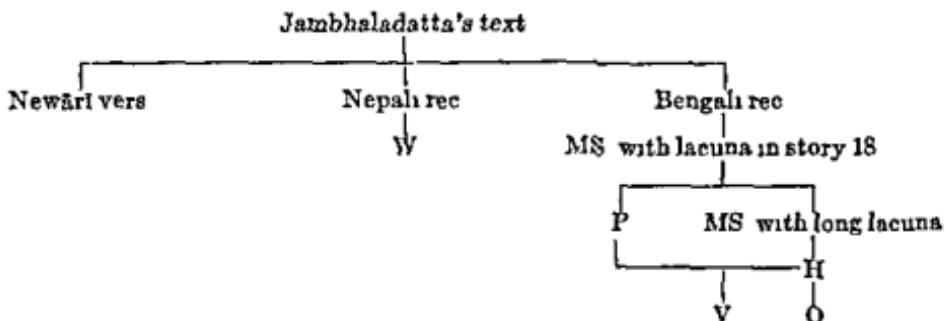
One further point may be made by comparison of the story-material. The Bengali recension has in the conclusion of the frame-story a long account by the *vetāla* of the previous history of himself and the false ascetic. This story and its parallels in Hindu fiction I am treating elsewhere (in an article entitled "A Story of Vikrama's Birth and Accession," which will be published in *JAOS*) as a floating element of the Vikrama-cycle, and show that our version is a somewhat defective and secondary form of the story. The Nepali recension has no trace of this story, nor has the Newārī version. The inference is that the original version of Jambhaladatta did not have the story, but that at some time after the separation of the two recensions that of Bengal interpolated this Vikrama-legend.

We have just seen that in the matter of the interpolated history of the *vetāla* the Bengali recension represents a tradition somewhat less close to the original Jambhaladatta text than does the Nepali recension. The same state of affairs is seen when we examine the proper names of the text. First, we shall utilize the Newārī version of stories 21 and 22 which Jürgensen published in the article referred to above. In story 21 the merchant is called in HOPV either *Nidhipatidatta* or *Nidhipati* (crit. n. 4), in W *Nidhidatta*, in the Newārī version *Vidhidatta* or *Nidhidatta* (we should undoubtedly read *Nidhidatta* in both places where the name occurs). His wives are in HOPV *Kāmasenā*, *Vāsavadattā*, *Kṣamavati*, and *Campavati*, in W *Kāmasenā*, *Vasantasenā*, *Vāsavadattā*, and *Kusumavati*, in the Newārī version the same as in W. His sons are in HOPV *Ratnadaratta*, *Manidatta*, *Kumāradatta*, and *Kanakadatta*, W and the Newārī version have *Suvarnadatta* for *Kumāradatta*. The harlot in HOPV is *Rūpavati*, in W and the Newārī version *Mālati*. In Story 22 *Anaṅgasenā* is the daughter of *Manidatta* in PV (HO omit story), of *Manikundala* in W, of *Manikundasena* in the Newārī version. It has already been shown that the Newārī version is independent in its tradition of the two Sanskrit recensions. We may then say that, where it and the Nepali recension agree on proper names as against the Bengali recension, they represent Jambhaladatta's text more closely than does the Bengali recension.

Unfortunately, the Newārī version is not available for the remainder of the stories. But on examination of divergent proper names in those stories that formed part of the original *Vetālaspacivāśati*, we shall find that W's variants agree with the *Bṛhatkāthā* names, while those of the Bengali recension agree with those of no other version. It will not be necessary to list all these variants, the notes to the translation have them in full. A few examples will suffice. In the myna's tale in story 3 the merchant father is named *Gandhadatta* in HOPV, *Artha-*

datta in W and the Bṛhatkathā, Mahādhana in Śivadāsa. In story 5 the brahman is Viṣṇuśarman in HOPV, Viṣṇusvāmin in W and the Bṛhatkathā, Govinda in Śivadasa. In story 6 the king is Sudarśana in HOPV, Punyasena in W and the Bṛhatkathā, Mahabala in Śivadāsa. In story 11 the three queens are in HOPV Śringūravatī, Mṛgāñkayatī, and Tāravatī, W intends the first to be named Indulekhā, her name in the Bṛhatkathā. This comparison with the names of the independent Bṛhatkathā texts adds still another bit of evidence for considering the Nepali recension to be closer to the original Jambhaladatta text than is the Bengali recension. We have, then, all the more cause for regret that W is unusable for the *constitution* of a text of the Nepali recension. It is a pious hope that some other manuscript of this recension may some day come to light.

The following stemma summarises our conclusions about the relations of the MSS to one another.



### 5 Constitution of the text

In constituting the text there were two problems, that of the stories to be included and their order, and that of the verbal constitution of the text. The former has been discussed above in §4. The text has perforce had to be that of the Bengali recension, its make-up has been settled there. Verbally, the MS P is the prime authority for the section included in the long lacuna of HO and for story 18. In the remainder of the text, P is in no way superior to HO, at some points it gives a better reading than HO, at others they give a better reading than P. Consequently and necessarily the text has had to be a composite one, drawing now on HO, now on P. Where neither MS was obviously better than the other, HO have been followed, merely for convenience sake and not because they are in any way better than P.

### 6 Relation of this version to other versions

Little can be said with certainty about the source which our author used for his version until a careful study has been made of all the ver-

sions. Bosch in the monograph referred to in §2 says that Kṣemendra has details which are very closely related to some of Jambhaladatta's and he suggests that he may have used beside his main source the source which Jambhaladatta used. If so, this source could not be later than 1050 A.D. (or perhaps, more exactly, about 1037 A.D., if this is accepted as the date of the Bṛhatkathamāñjari, following Lévi, *JA*, ser 8, t 6 [1885], 420, and ser 8, t 7 [1886], 218-219). Again, this question cannot be settled until a comparison of all versions has been made. As has been mentioned in §§2 and 4, the place-names and proper names in Jambhaladatta agree very closely with those of Soma-deva and Kṣemendra, while Śivadasa's differ widely from all three. This suggests a closer relation between the Kashmirian versions and ours than between Śivadasa's and ours. On the other hand, the details of the stories in Jambhaladatta differ widely from those of all the other versions. Where there is agreement, it is just as likely to be with Śivadasa as with the Kashmirian versions. It may be noted here that the author of our version was at times careless in the handling of details. The most glaring example is in the final story, that of the mixed relationships. There he omits the very important detail, that the father married the daughter and the son the mother. Details without which there is little clarity left are frequently omitted in the solutions of the riddles, e.g. in stories 5, 15, and 16. On the basis of proper names, then, Jambhaladatta is nearest to the Kashmirian versions, but consideration of the details of the stories leaves that relationship still rather remote.

### 7. Style

This is the only version of the *Vetālapaśicavinsati* that is written almost entirely in prose, with the exception of the short prose summary of Kṣemendra mentioned in §1. The Kashmirian versions are in verse, mostly ślokas, Śivadasa and Vallabhadāsa are in prose with large additions of verses, partly narrative, but mostly of the kāvya type or sententious or technical in their subject-matter. Jambhaladatta's prose is, with the exception of a few sentences, strictly narrative. As such it makes little claim to ornateness and is at times monotonously bald and undistinguished. Attempts at ornament which do appear are almost invariably epithets. One of these, *trilokyamohanyakṛti*, is repeated so frequently when a young woman has to be characterized, that it becomes ludicrous. The first two sentences in the introductory story are a rhetorical description of the king and show the usual long compounds and exaggerated conceits of not too skilful kāvya prose.

We could say that the text is wholly in prose, but that a number of

verses occur at the beginning and end of stories, they are sporadic and disappear after story 9. One verse, 9 2, is suspicious since it is made up of two pādas in praharṣī meter and two in mālinī. Verse 8 2 is a combination of one *indravānśā* pāda and three *indravajrā* pādas, which according to the writers on metric is an inadmissible form of the *upajātī* meter, which must have all pādas containing the same number of syllables. The other verses are correct in their mechanics, but otherwise little can be said for them. They are all narrative verses. One verse, 9 1, is incorrect in sense and cannot be satisfactorily emended. A list of the verses with their meters follows: story 3, two ślokas at beginning, one śloka at end, story 4, three ślokas at beginning, story 5, one śloka at end, story 7, one śloka at beginning, at end one mālinī, and one *viparitakhyānaki*, a special form of *upajātī* consisting of alternate *upendravajrā* and *indravajra* padas, story 8, one verse in *vanśasthā* meter at beginning, one at end described above, story 9, at beginning an *upajātī* stanza consisting of three *indravajra* padas and one *upendravajrā*, and the mixed verse described above. There are also five introductory verses whose meters are as follows: two *śardulavikridita* verses, an *upajātī* consisting of three *vanśasthā* pādas and one *indravānśā*, a *śardulavikridita*, and a śloka. None of these nineteen verses has been found in other texts.

### 8 Language

The language of the text is on the whole good Sanskrit. Jambhaladatta shows a knowledge of the grammars by his use of several rare verbal forms. On page 6, line 4, he uses a reduplicated aorist *adīdapat*, not otherwise found in the literature, and on page 28, line 5, *ajīnat*, also a grammarian's form. The form *ajīñapat* on page 8, line 3, is better attested. On page 72, line 12, occurs *apaptat* which Whitney records only for the Vedic literature.

A number of new words is found. Among them are two Sanskritized Prakrit roots

*lukkayitah*, 116 25, is from the Prakrit stem *lukk-*, "to be hidden." Sanskritization has been by means of a denominative formation, the passive participle is used since the stem has passive meaning.

*cdhayati*, 140 7, is from the Prakrit stem *cdh-*, "to desire," and has denominative formation.

Other new words are as follows

*cūrī*, "theft," 148 5. Compare the lexical word *curd*, "theft." Both seem to be formed on the *√cur*, which is postulated for the verb *corayati*.

*tlataetāla*, 152 22, 151 21. The goblins Tāla and Vētāla, who are the

vetāla of these stories and the spirit of the yogin who prompts the king to bring him the vetala and plans to sacrifice him. For the meaning see in the *Hindi Sabda Sagara*, p 1402, s v *tal-baitāl*, rendered as "two devatas or yakṣas, of which it is said that King Vikramāditya subdued them and they constantly render him complete service". At the end of the *Hindi Baital Pachisi* (ed W B Barker and E B Eastwick, Hertford, 1855, p 369, and ed D Forbes, London, 1857, p 140) Vikrama throws the two corpses into a cauldron of oil, and then they appear to him as two *bir* (Skt *vira* "hero", in folklore demons, see W Crooke, *Religion and Folklore of Northern India*, ed R E Enthoven, Oxford, 1926, p 200) who ask him his wish and are told by him that they should come whenever he calls. In W McCulloch, *Bengali Household Tales*, p 247, in a story of "Vikramaditya and his Bride," Vikrama, having need of service in a dense forest where his magic horse had carried him, "dismounted and called to mind Tal and Betāla, who immediately appeared 'Listen, Tal and Betāl,' said he to them 'Build a palace here as quickly as possible'". Tal and Betāl had the palace ready almost as soon as the Raja had finished giving his orders. In a footnote Mr McCulloch says "Sk., *vetala*, which, strictly, means a demon that takes possession of a corpse. This *Vetala* is the Betāl of our story. 'Tal' is merely the last half of the word, out of which the popular imagination has fabricated the name of an additional demon" (I am indebted to Prof W Norman Brown for this note).

*duhsadhu*, "doorkeeper," 22 12 Cf the lexical words *duhsādhīn* and *dauhsadhu*. The element *duh* = *dur* = *dvar*, "door".

*dviraṭika*, 12 7 It occurs in the phrase *kṛpanena dviraṭikam karatayitva* I have hazarded the translation "dealt a sharp blow with his sword," which is admittedly merely a guess. Conceivably the word is based on *✓raṭi* 'to make a noise, crash (as an axe)'. In that case the words may mean "giving an echoing stroke with his sword". But it should be observed that the word is not textually sound.

*dhātaka*, 88 18 Apparently a "runner," i.e. some kind of an attendant. Cf the similar development of meaning in *pari* + *✓car* and its derivatives.

*sastika*, 92 2 It is tempting to find in this word the element *sāstī*, "punishment," and to guess its meaning as "bouncer" or the like. The form might be derived from *\*sāstī* *ka* through Prakrit *\*sattiya* (Pkt *sattu* is attested), with mistaken Sanskrit reformation.

*sandhi*, introductory vs 4 and final colophon See §2

A few grammatical points may be noticed here

A frequent use of *ela* at the end of compounds, which is noted as late

by Wackernagel, *Altindische Grammatik*, 3 §200f, is seen at 18 26 *śataika*, 64 7 *putraika* (where the following *kanyaikā* may be taken as one word or two), 100 24 *kumaraika*, 130 7 *bhataśataika*, 134 16 *vāraika*, 144 25 *puruṣaika*, 148 4 *ghotakaika*. A similar idiom is seen at 12 19, in the compound *varapañcasapta*, for which see note 15 to translation of introductory story.

A number of passages shows a construction of the type *vadatu deva*, which at first sight seems to be either a wrong reading for *vadatu devah*, or a wrong word division for *vada tu deva*. That the second alternative is incorrect is shown by one passage (42 6) which has *dadatu deva*. All the passages admit of explanation by the first alternative, but since *visarga* is hardly ever omitted in the manuscripts except in these passages, and since there are eleven undoubted examples of this type, I have thought it preferable to keep the manuscript readings and to explain the idiom as a contamination of two types of phrase, *vada dea* and *vadatu deah*. The combination of 3rd person imperative with a vocative may have been felt as a more honorific mode of address than either of the other two. A list of the passages follows 94 14, 98 14, 108 11, 132 16, 138 18, *vadatu deva*, 24 14 *ātalokayatu dea*, 42 6 *dadatu dea*, 88 5 *anayatu dea*, 100 8 *sugupte deva tiṣṭhatu*, 100 18 *ajñāpayayatu dea*, 110 25 *yad ajñāpayayatu deva*, *tena 'ta 'smabhīh shtaryam*. Three other passages are complicated by variant readings 142 11, all MSS read *vadatu deva*, while V emends to *deah* (this passage might have been listed with the undoubted cases), 144 15 *arabhatu dea* is read by HO, while PV have *devah*, 112 8 *ajñāpayayatu* is the reading of HOV which I have followed, understanding *dea* or *deah*, while P has *dea*. With the omission of a subject or a vocative in the last passage may be compared 134 28 *madghe tiṣṭhatu*, where *bharati* must be understood.

### 9 The translation

The word *retala* has usually been translated in previous works, when translated at all, as "vampire". So, for example, Burton has done in his adaptation of the Hindi version of the *Vetālīpañcavīñśati*, which was published in 1870 under the title *Vikram and the Vampire, or Tales of Hindu Devilry*. That the two terms are not synonymous is clear when we consider the normal Western idea of a vampire as a spirit-inhabited corpse that sucks the blood of the living in order to revitalize itself. In the *Vetālapañcavīñśati* the *retala* is a very different being, whose only point in common with the vampire is that it is a spirit inhabiting a corpse. Consequently, "vampire" is a rather unfortunate term to use in translation. Following a hint given by Penzer in his long note on Vampires in *The Ocean of Story*, vol 6, pp 136-140, I have used

in my translation the term "goblin." This word in English signifies little more than a mischievous spirit and does not imply that the spirit inhabits a corpse, but it avoids the blood sucking implications of "vampire." Other terms for beings not human have given trouble *Rakṣasa* I have translated by "ogre," not that they are equivalent, but "ogre" implies such malice towards human beings as that of the *rakṣasa*. The numerous and exhaustively classified spirits and demons of India defy exact, and sometimes even proximate, translation. My translation of the text aims at exactness, if this has been achieved, the user of the edition will perhaps pardon in my English a lack of literary grace, for the Sanskrit is likewise lacking.

#### 10 Bibliography of Jambhaladatta's version

Jibānanda Vidyāśāgara, *Vetalapāñcarinśati*, Calcutta, 1873 See §3

V Bettei, 6 Novelle Soprannumerarie alla *Vetalapancaviciati* (*Archivio delle Tradizioni Popolari* 13 [1894], pp 313-325, 537-554) translation of stories 21, 22, and 23

F D K Bosch, *De Legende van Jimutavahana in de Sanskrietliteratuur*, Leiden, 1914 translation of story 24

J Schick, Die ältesten Versionen von Chaucers Frankeleynes Tale (*Studia Indo-iranica, Ehrengabe für Wilhelm Geiger*, 1931, pp 89-107) translation of story 10

H Uhle, *Die funfzehnte Erzählung der Vetalapantscharinçati* (Programm des Gymnasiums zum heiligen Kreuz in Dresden, 1877) text, with translation and notes, of the story of Jimūtavahana I have been unable to see this publication

H Uhle, *Vetalapantscharinśati, Die 25 Erzählungen eines Damons* (Meisterwerke Orientalischer Literaturen, 9ter Band), München, 1924 translation of the conclusion of the frame-story, pp 187-193

Hans Jorgensen, Ein Beitrag zur Kenntniss des Nevari (ZDMG 75 [1921], pp 213-236) See §4

TEXT, WITH CRITICAL APPARATUS  
AND  
TRANSLATION, WITH COMMENTARY

## TRANSLATION AND COMMENTARY

### INTRODUCTORY VERSES

1 May the beautiful dance of Siva be for your good fortune, the dance which sways over the mountains that move<sup>1</sup> because of the play of his staff-like pair of arms, which terrifies the world through the loud noise of his song, which causes the top of the serpent's hood<sup>2</sup> to sway under the weight of his moving feet, which makes the moon resting on his bee-brown jungle of tangled hair move in a garland of lofty waves

2 May the breaths of Kṛṣṇa grant to you exceeding good fortune, the breaths which, being favorably inclined to grant safety to his devotees, illumine for them the interior of the three worlds, are bright in splendor, destroy the pride that comes with prosperity, are incomparable lords (= bestowers) of nectar to their two eyes slightly opened (in mystic contemplation),<sup>3</sup> which bring calm (or, coolness) and remove the weariness of the rounds of rebirth in the three worlds

3 I worship Hari<sup>4</sup> who is of resplendent mind, possesses charming radiance (or, Lakṣmi),<sup>5</sup> is wonderful and fair, whose two feet remove evil, through whose favor the learned men know the three worlds

4 Let good men hear with interest, because of the marvels therein and in order to remember them, the twenty-five very enthralling stories of the goblin, which the illustrious Jambhaladatta heard from the lotus mouth of the "foreign minister," the illustrious Varadeva,<sup>6</sup> and because of reverence for his teacher wrote down in a few well-chosen words

5 Good sirs, if you have a desire to hear, read this wonderfully related story

<sup>1</sup> Or read 'ealagiribhrāmyat, "as it sways over the unmoving mountains with the play etc."

<sup>2</sup> The serpent is Sesha or Ananta, the giant cobra with a thousand heads who supports the whole universe on his hood

<sup>3</sup> Cf. the slightly opened eyes of meditative figures in sculpture

<sup>4</sup> Hari = Viṣṇu

<sup>5</sup> It has, besides its meaning as a common noun, the meaning of Lakṣmi, Viṣṇu's wife

<sup>6</sup> On the name and the word *sāndhi*(n) see Intro. §2

INTRODUCTORY STORY<sup>1</sup>

In this world there was once an emperor who was supreme ruler of all kings, the illustrious Vikramakeśarin,<sup>2</sup> called "the ornament of kings" His cheeks were adorned with earrings made of various jewels, his whole body was decked with ornaments of all sorts He was skilled in the substance of the different sciences, an ocean of the pearls of manifold good qualities He had assembled riches like those of the god of wealth<sup>3</sup> in the form of a collection of sapphires, emeralds, diamonds, cat's-eyes, rubies, pearls, and the like in great abundance His praises were sung by the Vidyādhariś skilled in song<sup>4</sup> in mountains and valleys situated in all the regions of the world He was beautiful in every limb like Indra<sup>5</sup> Now that lord, who was lord of the earth girdled by the four oceans,<sup>6</sup> the king of kings, surrounded by many vassals and ministers continually spent the time enjoying the ineffable pleasures of that sovereignty [Kṣantiśila, desiring the eight powers of magic, set out to come to his kingdom<sup>7</sup>]

<sup>1</sup> In Śivadāsa, Somadeva and Kṛemendra there are some differences of detail (In the notes these versions will be referred to as S, S, and K respectively K, however, will be mentioned only where it differs from S Otherwise S includes K also In some cases the MSS of K have better readings than the edition, these will be indicated when they are of importance for the present purpose) None of the other versions speaks of an intermediary between the king and the ascetic In all the fruits are deposited in the store house by the superintendent All have passages in which the cemetery where the corpse hangs is described in some detail (S 3 stolas, K 18, S 13, 11 of which are from K)

<sup>2</sup> — Lion of valor In the text 126 and 150 14 he is called Vikramāditya — sun of valor In S he is called Vikramasena & calls him Trivikramasena, the son of Vikramasena The MSS of K have Vikramasena the ed Trivikr<sup>8</sup> For the historical king Vikramas who underlies this king of fiction see Edgerton, *Vikrama's Adventures or The Thirty-two Tales of the Throne*, vol 1, pp 1viii lxvi and Sten Konow, Aka-

roshīś Inscriptions (Corpus Inscriptionum Indicarum, vol 2, part 1), 1929, pp lxxxv-lxxxvi

<sup>3</sup> The lord of the Yakṣas — Kubera, the god of wealth

<sup>4</sup> The compound *samgītaridyādhari* seems to play on the word *vidyādhari* by making *samgīta* depend on the meaning of the simplex *vidyā* It means then "possessed of the knowledge of song" or "song-Vidyādhari"

<sup>5</sup> Purambara — destroyer of strongholds, i.e Indra

<sup>6</sup> The earth is said to be surrounded by four oceans, one at each of the cardinal points

<sup>7</sup> This sentence should be omitted The eight *siddhis* are given in S, Uhle's 1881 edition, p 6, vs 15

*apīmā mahīmā ca 'ra, laghīmā  
garīmā taīdā,  
prāpīh, prākāmyam, śūttam rāśī-  
trām ca 'ṣṭā siddhayah*

"Power to make oneself subtle and great, power to make oneself light and heavy, power to obtain one's wish, irresistible will, omnipotence, independence these are the eight magic powers"

athai 'kadā<sup>9</sup> tasya narapater abhyudite bhagavatī maricimalni mu-khaprakṣālanasamaye pāniyopadhaukayitṛpuṣapramukhena supraśastam vicitram<sup>10</sup> bīlvaphalam<sup>11</sup> ekam kṣantiślo<sup>12</sup> nama kāpaliḥaḥ pratyaham rājne prādīdapat<sup>13</sup> tato narapatis tad adaya<sup>14</sup> supraśastam pratyūṣakālalabdham<sup>15</sup> phalam idam abhinandya tasminn eva rājapuruse nityam avasthāpayatī ekadā pūrṇeṣu dvādaśavarṣeṣu<sup>16</sup> tad-diyamanam bīlvaphalam rājnāḥ karakamalān<sup>17</sup> nīpatya prāngane bhag-nam khandakhandam babhuva tato narapatir api<sup>18</sup> tanmadhyād amulyany itas tato<sup>19</sup> galitani<sup>20</sup> pancarātnany avalokya<sup>21</sup> parām prītiṁ avapa<sup>22</sup> vyājāhāra ca<sup>23</sup> aye kim etad āścaryam, madiyaratnabhandā rabhavane<sup>24</sup> prayatnenā 'nviṣyamanany etadr̥ṣāṇi ratnāṇi na dṛṣyante ity ālocya viṣmitas tam pāniyopanāyakam papraccha are pāniyopanā-yaka, tvam<sup>25</sup> etac chṛiphalam nityam eva dadasi tat<sup>26</sup> kutah prāpnoṣi iti pr̥ṣṭah sa kathayati deva, kṣantiśīlah kapaliko bhavatprītaye prātyaham mama haste śrīphalam dattvā prasthāpayatī tato rājnā bhanitam puranyastabilvaphalāṇi sarvāṇi<sup>27</sup> tāny āniyatām tato rājādeśam śirasī nīdhaya tena rajapuruṣena bhāndāragṛhāt tāny eva phalāṇy ānitām rāja<sup>28</sup> ca sakalaphalāṇi bhanktvā 'nekaratnāṇi dadarśa jagāda ca aye madiyabhandare bahumūlyāṇi na hy etadr̥ṣāṇi

<sup>9</sup> P om *athai* *kadā*

<sup>10</sup> O begins here

<sup>11</sup> O *bīlām*

<sup>12</sup> W unreadable but seems to read *jñāniślo* (*jñā* and *ślo* are indistinguishable in W)

<sup>13</sup> HOV *prādīdipat* W *dattah*

<sup>14</sup> HO om *t*<sup>o</sup> *a*<sup>o</sup>

<sup>15</sup> HO *putyūṣak*<sup>o</sup>

<sup>16</sup> W om *p*<sup>o</sup> *d*<sup>o</sup>

<sup>17</sup> W *pāṇipallatāl prabhramya bhūmāu*  
*nīp*<sup>o</sup> *khaṇḍ*<sup>o</sup> *babhuva*

<sup>18</sup> WP om

<sup>19</sup> HO *tata* *ito*

<sup>20</sup> PW *ti*<sup>o</sup><sup>g</sup><sup>o</sup>

<sup>21</sup> W *samālocya*

<sup>22</sup> W *jagāma*

<sup>23</sup> P om

<sup>24</sup> W *asmadīyaloṣḍpde*

<sup>25</sup> P *tram etām śrī*<sup>o</sup> HO *tra**gātāt*

*śrī*<sup>o</sup> W om

<sup>26</sup> HO *tatah*

<sup>27</sup> P om

<sup>28</sup> V *rājñe prāyacchat r*<sup>o</sup>

Then once upon a time, daily at the hour of the king's mouth-washing when the holy sun had risen, an ascetic named Kṣāntiśīla\* caused the excellent man who offered the water to the king to give\* the king a splendid and beautiful bilva fruit. The king, when he had taken and praised that excellent fruit which he received at every dawn, always had it deposited in the custody of that same royal attendant who offered the water. One day after twelve years had passed, the bilva-fruit as it was being offered by that man fell from the king's lotus-hand and was broken in pieces in the courtyard. Then, when the king saw five priceless jewels rolling out of it this way and that,<sup>10</sup> he felt very great joy and said "Oh! what marvel is this? In my treasury of jewels such gems are not found though they have been diligently sought for." When he had reflected thus, in his astonishment he asked the water-bearer "Water-bearer, you always give this divine fruit. Where do you obtain it?" When he was asked that question he answered "Your majesty, Kṣāntiśīla the ascetic daily gives a divine fruit into my hand and sends it as a kindness to you." Then the king said "Let all those bilva fruits which have been deposited up to this time be brought forth." The attendant received the King's command reverently and brought those same fruits from the store house. The king, when he had broken all the fruits, saw many jewels and said "Ah! in my treasury such jewels of great price are not found at all.

\* — Practising endurance or patience. In S he is called Śāntīśīla. The epithet *kōpālika* identifies him as an ascetic devotee of Śiva who carries a skull (*kapala*) used for the reception of alms. In S he is called a *digambara*.

\* The form *adidapati* is given by Whitney as a grammarian's form.

<sup>10</sup> S does not specify how much time elapsed, S has ten years. Both S and S say that there was only one jewel to each fruit and that it was discovered when a monkey accidentally seized the fruit. S (K. omits the incident) adds that the treasurer had thrown the fruit, as they were received, in through an open window of the *kōddhara* and when he investigated at the king's command, he found the fruits rotted away and the jewels lying loose. Uhle *Letalapanscharinach.*, p 197, n 8 troubled by the laying of presumably perishable fruit in a 'Schatzkammer' (rather 'store-

house' than 'treasury') for many years, assumes that they were coconuts. He bases this assumption on MS a of S, which has *ndlikera*, and on V's reading *rillaphala* (story 25, crit n 130), which he interprets 'fruit with a hole (rilla) bored in it'. But V's reading cannot be anything but a misprint, all the MSS have *bilva*, as has V itself in the introductory story a's reading likewise cannot be trusted, since other S MSS (including the oldest) have merely *phala*. S, as mentioned above, understands the fruit to be perishable, but does not specify their variety. Jamīt haladatta's unique *bilva* is undoubtedly secondary. That fruit, perishable or otherwise, should be put in a store house is hardly to be wondered at in such marvellous fiction, to try to rationalize is worse than useless.

tavā 'bhūmatasiddhim karīṣye ity uktvā rājñā visarjitas tadā kāpālikah svasthānam gataḥ<sup>50</sup>

samāyāte<sup>51</sup> bhādṛe māsi krṣṇacaturdaśyām<sup>52</sup> rājadvāri samāgatya rājapuruṣamukhena kāpālikena viññāpyamāno rājā devān pitṛn abhyaryya dīnākṛtyam samāpya pradoṣasamaye pareṇā<sup>53</sup> 'nupalakṣito bahu niḥṣṛtya kṛpānapānir ekacaro<sup>54</sup> dakṣinaśmāśānam kāpālikasamīpam agamat rājā vadati kāpālika,<sup>55</sup> aham āgato 'smi svābhūmatam vada

tataḥ kāpāliko rājānam ālokya<sup>56</sup> harṣotphullanayano rājānam praśāṁsā<sup>57</sup> bho mahārāja, tvam eva paramasāttviko mahāpuruṣaḥ krṣṇacaturdaśyām bhādṛe māsi cakravarti bhūtvā kṛpānamātradvitīyo<sup>58</sup> mahaty evam ghorāndhakāre rātrau matsamīpam śmaśānāyatanam samāyāto 'si saphalam te janma samsāre 'smiṇ ūrutvā rājā savinayam uvāca bho kāpālika, brūhi yad abhūmatam<sup>59</sup> bhavataḥ ūravānakutūhalena samāyātām kā me bhītiḥ tadā kṣantiśileno 'ktam: bho mahārāja, mayā<sup>60</sup> mṛtakasiddhiḥ<sup>61</sup> sādhayitavyā tatra bhavatā mamo 'ttarasādhakena bhavitavyam etena mama siddhir bhaviṣyati sādhītāyām tu siddhau bhavatām api siddhir bhaviṣyati

tac<sup>62</sup> chrutvā rājñā bhanitam kāpālika, mama siddhir bhavatu na vā tvam ātmanaḥ kāryam sādhaya mayā kum te kartavyam tad vada kāpālikeno<sup>63</sup> 'ktam bho mahārāja, ghargharātaramiginitre taduttaraśyām diśi śūśrapātaror uttarāśākhāyām lambamāno 'kṣato mṛtaḥ puruṣo yo 'vatīṣṭhate tam pātayitvā bahuṁyābhāśinam<sup>64</sup> skandhe kṛtvā satvaram tam ādāya<sup>65</sup> maunenā<sup>66</sup> "gacchatu bhavān samāyāte bhavati tad atra nānāvidhapūjopakaranaracitamandale tam ūavam<sup>67</sup> snāpayitvā devārcanam vidhāya mahāmantram<sup>68</sup> sāmijapya siddhir mayā sādhayitavyā<sup>69</sup> bhavatām abhūmatam ca bhaviṣyati

ūruttvai 'tad<sup>70</sup> rājā tenai 'va prakārena tatra naditire gatvā tādṛśāśāvam<sup>71</sup> dīdarśa sā ca rājānam<sup>72</sup> āvalokya mahābhūtim prāptavān

<sup>50</sup> PV *calitah*

<sup>51</sup> PV *tataḥ s*<sup>o</sup>

<sup>52</sup> P *caturdaśyām kṛṣṇe pakṣe*

<sup>53</sup> W om *p° 'nu°*

<sup>54</sup> P om *caro*

<sup>55</sup> HO *kāpālika* P om *aham*, reads *āyilo* for *āgato* V *kāpāliko 'yam aham* etc

<sup>56</sup> P *āvalokya*

<sup>57</sup> HW *prāsaṁśa* O *prasāṁśa*

<sup>58</sup> So W HO *kṛpānapānīmātrādītīyo* V as HO with *"mātra"* P *kṛpāṇādākṛpānapānīmātrādītīyo*

<sup>59</sup> P *abhūmatam*

<sup>60</sup> P om

<sup>61</sup> P *mṛtaḥ*<sup>o</sup>

<sup>62</sup> O *etat*

<sup>63</sup> PW *tataḥ k°*

<sup>64</sup> P om *māyā*

<sup>65</sup> HO om *tam V samāddya* for *t° d°*

<sup>66</sup> V *maune mahācchada bharane* for *m° "g° bh°*

<sup>67</sup> O *sacām V param*

<sup>68</sup> HOV om

<sup>69</sup> HO *sādhītācyād*

<sup>70</sup> P *etat śr°*

<sup>71</sup> PV *"dīkṣām śaram*

<sup>72</sup> P *ca retdlo r°, om arat°.*

plish your desire I shall come to that very place and shall bring about your desired magic power" When the king had spoken thus and dismissed him, the ascetic went to his own abode

When the month Bhādra had come, on the fourteenth day of the dark half, the ascetic came to the gate of the palace and through the mouth of the king's servant gave the king notice He, after worshipping the gods and the ancestors and performing the daily rites, at evening unseen by anyone went out alone with a sword in his hand and came to the ascetic in the southern cemetery The king said "Ascetic, I have come Tell me your desire"

Then the ascetic with his eyes opened wide with joy when he saw the king, praised the king "Oh great king! You only are a truly great man of supreme courage, on the fourteenth day of the dark half of the month Bhādra, though you are universal emperor, yet accompanied only by a sword, you have come by night, despite such deep and terrifying darkness, to me in the cemetery Your birth comes to fruition in this circle of mundane existence" Hearing this the king said modestly "Oh ascetic! Say what you desire I have come because I wish to hear What cause have I to be afraid?" Then Kṣantiśila said 'Oh great king! I must perform magic rites by means of a corpse In that you must be my helper Thereby I shall acquire magic power, and when the magic has been accomplished, you also will acquire magic power"

Hearing that the king said "Ascetic, let magic power be mine or not, perform what you have to do What must I do for you? Tell me" The ascetic replied "Great king, on the bank of the river Ghārghārā on the northerly limb of the Kāśapā tree which is north of the river bank there hangs an unmutilated dead man (i.e. not burnt as corpses usually were) Take him down and when you have put him on your shoulder, though he utters many deceitful words, bring him quickly and come in silence When you have come, then here in a circle furnished with the various instruments of worship, when I have washed the corpse and worshipped the gods and muttered a great incantation, I shall attain magic power and your desire will be attained"

When he had heard that, the king in just that way went there to the river bank and saw the corpse as it had been described And when it saw the king it felt great fear Then when the king had gone to it

ratnāni vidyante<sup>29</sup> are bīlvaphaladātāram puruṣam sampraty avalokayitum<sup>30</sup> icchāmi puruṣo yad ādiśatī deva iti nigadya bahirdvāram upetya<sup>31</sup> tam kāpalikam ādāyā "gatya rājānam vyajijñapat deva,<sup>32</sup> yo 'sau bīlvaphaladata kapālikah samānito dvārī vidyate rājño 'ktam<sup>33</sup> praveśaya tam

tatas tenā "nitah kāpāliko rajadarśanāt pramodarabhasam samprāpya samjātaromañcakancuko daksinapānum uttulyā<sup>34</sup> "śīrvacanaśataiḥ pri-nayām cakara tato rājñā kapaliko 'bhīhitah bhoḥ kāpālka, kīmar-tham asmakam cirakālam bīlvaphalavyajena 'mūlyāni ratnāny etāni<sup>35</sup> pradattāni mahāsattva, bhavataḥ kīm abhīpsitam asti tad vada tataḥ kāpālikeno 'ktam maharaja, yadi deśantariny<sup>36</sup> anugraho 'sti tadā virale nibhṛtam yat kīm cīn nigadāmī tac chīrṇu<sup>37</sup> tato rājñā<sup>38</sup> samālokitah<sup>39</sup> parijano dūram apasāra tato 'sau kāpāliko vadati rājan, kṣantiśilo nāma<sup>40</sup> kāpāliko 'ham mahayogi tad imam pṛthvīm samastam pradakṣināvartinīm<sup>41</sup> kurvāno mṛtakasiddher uttarasadha-kam mahāsāttvikam pravīnam puruṣaviśeṣam anviṣyamano<sup>42</sup> na kutrī 'pi lebhe tadā 'trai 'va "gatya sakalagunasampanno mahāsattvo mahapravīno<sup>43</sup> dīṣṭah tad yadi madiye vacasī savadhānam karoti bhavans tadā svakiyabhilaśitam nivedayāmī rājño 'ktam sama-bhīdhehi yat te 'bhīmatam tat sampadayiṣyāmī śrutvā kāpāliko jagāda deva, mṛtakavetālasiddhisadhanāya bhavantam anuvartayamī tad yadi mayā samudrīyamanavacanam bhavān aṅgikaroti tadā madiyā siddhir mahatī bhavatū nā 'nyatha

iti śrutvā mahāpuruṣena nṛpatinā 'ñgikāraparāyanenā 'bhūyata tataḥ sa rājanam abravit yadi bhavān mamo "ttarasādhako<sup>44</sup> bhavatū tadā 'ham siddhum sādhayiṣye tadarthe bhādrakṛṣṇacaturdaśyām<sup>45</sup> daksināśmaśānayatane mayaśthatavyam tasmin divase pradoṣasamaye parena<sup>46</sup> 'nupalakṣitaśārirena bhavatā tatra śmaśānayatane matsamī-pam āgantavyam tadā tasminn eva samaye svābhīmataviśeṣam bhavatī<sup>47</sup> samabhīdhasye 'ham<sup>48</sup> śrutvai 'tad<sup>49</sup> rājño 'ktam bha-vatu, gaccha svabhīmatam sadhaya tatrai 'vā 'ham gamiṣyāmī

<sup>29</sup> P dr̄ṣyante v°

<sup>30</sup> W samālokitam V jñātum

<sup>31</sup> P upasṛtya W upagamya

<sup>32</sup> P om

<sup>33</sup> HO om rājñoktam V rājā for phrase

<sup>34</sup> HO uttolyā W corrupt

<sup>35</sup> P bhavatā for etāni

<sup>36</sup> PV maya d°

<sup>37</sup> HO śrīpanī V śrīpītū

<sup>38</sup> HO rājā V rājñā P om

<sup>39</sup> P bāhyāralokitah

<sup>40</sup> P om n° ka°

<sup>42</sup> W ga (?pra) daksināśarīti P pra daksināśatari<sup>°</sup> HO om pra

<sup>43</sup> P anviṣyan kutrīpti na labhe

<sup>44</sup> HOV mahāpravīṇo P mahāpravī-

<sup>45</sup> O mattottara°

<sup>46</sup> P om kṛṣṇa

<sup>47</sup> W "samaye aparena

<sup>48</sup> P bhāsiṣyati V bharate W om

<sup>49</sup> P om 'ham O 'yam aham W om phrase

<sup>50</sup> P tat śrutiā

Listen! I wish to see at once the man who gives the bilva-fruits" The attendant said "As your majesty commands," and went to the outer gate and brought the ascetic. When he had come, he informed the king "Your majesty, that ascetic who gives the bilva-fruits has been brought and is at the door" The king said "Bring him in"

Then when the ascetic had been brought in by him, at the sight of the king he felt violent pleasure so that his hair stood up to form, as it were, a coat of armor, and lifting up his right hand he addressed the king in propitiating manner with hundreds of benedictions. Then the king said to the ascetic "Oh ascetic, why for a long period have we been presented with these priceless jewels in the guise of bilva fruits? Noble man, tell me what you desire" The ascetic said "Great king, if you are favorable towards a foreigner, then hear in private and secretly whatever I have to say" Then the retinue at a glance from the king withdrew to a distance. The ascetic said "King, I am an ascetic named Kṣāntikīla, a great yogi. Now, as I went over this whole earth respectfully keeping it always on my right," seeking an excellent man, very virtuous and skilled, to help me in a magic performance with a corpse, I found him nowhere. Then when at last I came to this place, I saw a very noble, very clever man, endowed with all good qualities. So if you pay attention to my words, then I shall make known my desire" The king said "Speak. What you desire, I shall make to come to pass" When he had heard this, the ascetic said "Your majesty, I invite your attention so that I may attain magic power through a gobhn in a dead body. If you assent to the words I utter, then my magic power will become great, and not otherwise"

When he heard that, the great man, the king, became firmly resolved to assent<sup>11</sup>. Then he said to the king "If you become my helper, then I shall win this magic power. For that purpose, on the fourteenth day of the dark half of the month Bhūdra I must take my place in the southern cemetery. On that day at evening, unseen by any other person, you must come to me there in the cemetery. Then at that very time my special desire will be fulfilled. I myself shall explain it to you" When he had heard that, the king said "So be it. Go, accom-

<sup>11</sup> With the phrase *imāṁ pṛthīm samastām pro laksīṇāratiññā kurtāno* cf. Mbh 3 4031 *pradakṣīṇām yah ku-rute pṛthīm śrīhataśatpāraḥ* and other references given in BR \* v *pradak-*

<sup>11</sup> For the construction of the phrase *nrpatind agīkārapardapend bhāgata* see Speyer *Beische und Sanskrit Syntax* §245

tato rājā tatsamipam upagamya tadiyākarṣanāya yāvat karam prasāraty tāvad vētālādhīṣṭhitāḥ śavas tadagraśākhāyām gatvā lalāga tato rājā vihāsyā<sup>73</sup> mṛtakam abravīt are tvam<sup>74</sup> mṛtaka, kīmartham dūram palāyase paśya, taruvaram imam āruhya tvām aham avatārayiṣyāmi tato<sup>75</sup> 'pi sa mṛtakas tadbhītyā śākhāyāḥ śākhāntaram palāyate vikramādityo 'pi bhramaty ekaśākhāyām dhṛtavān tato rājā svairam svairam taruvaram āruhya kṛpānena dvirāṭikām<sup>76</sup> kartayitvā taror adhahsthānān<sup>77</sup> mṛtakam ādāt<sup>78</sup>

tato mṛtakah patanapīdāvyājenā 'tyuccaiś cakranda<sup>79</sup> cikicīśabdām<sup>80</sup> karoti savinayakākuvādām rajānam avādīc<sup>81</sup> ca bho rājan, kum mayā tava vairatvam ācaritam yato mām evam jīvalokabahirbhūtam kṛpanam kṛpāpātram vijanavanataruśākhāmātrāvalambinam<sup>82</sup> nūraparadham mām katham evam kadarthayasi patanapīdājā me 'sthīni jarjaritāni śrutvā rājō 'vāca bho mṛtaka, nā 'sty atra mama dūṣanam tava 'śā bhavitavyatā mā kātaro bhava tvām aham avaśyam neṣyāmi ity uktvā yāvad rājā<sup>83</sup> taroh sakāśād avalambya<sup>84</sup> punar apī śavam grahītum<sup>85</sup> karam prasārayatī tīvan mṛtakah palāyitvā taror agraśākhāyām gatvā lagati mṛtako 'yam anena prakārena vārapañcasapta<sup>86</sup> kadarthayati tada rājā vīmṛṣya<sup>87</sup> tarum āruhya tadagraśākhāyām<sup>88</sup> dvirāṭikām<sup>89</sup> kartayitvā mṛtakam pātayitvā tadupari jhampām dattvā patitah<sup>90</sup> tado 'ceuḥ<sup>91</sup> kranditam mṛtakam apī shandhe samāropya satvaram kāpulikasamipam gantum<sup>92</sup> ārabhata<sup>93</sup>

tadā mṛtakadehavartī vētālas tanmaunabhaṅgam<sup>94</sup> cikīrṣū rājānam abravīt bho rājan, yadī tvayā 'ham niścītam<sup>95</sup> netavyas tadā dvābhyam kathaprahelikayā pathi gamyate tadā gamanapariśramo na bādhate deva, kathām aham kāthayāmi tatra matum dehi kum tu kāthāyām<sup>96</sup> samdeho 'stī iti viṣṇāya<sup>97</sup> tadbhañjanam<sup>98</sup> nā "carati

<sup>73</sup> P om

<sup>74</sup> PV om tām W are re, and tām[ī] before durām

<sup>75</sup> HO tātrā

<sup>76</sup> P dvirāṭikām W dvirāṭikāyām

<sup>77</sup> HO adhāsthā<sup>9</sup> W adhastan V adhāsthānān

<sup>78</sup> W arapāṭayat P mṛtakapāṭayata

<sup>79</sup> HO cakrandya W cakrāntaḥ P sa saṅkrandya

<sup>80</sup> P cikicīś

<sup>81</sup> P abravīt, om ca

<sup>82</sup> HO 'mātrām aral<sup>9</sup> W 'śākhāyām-ītrāl<sup>9</sup>

<sup>83</sup> HO rājā

<sup>84</sup> P dlambyam

<sup>85</sup> HOV ḍṛh<sup>9</sup>

<sup>86</sup> Not in W

<sup>87</sup> HO vīmṛṣya

<sup>88</sup> P 'śākhām

<sup>89</sup> P dvirāṭikām Not in W

<sup>90</sup> W patataḥ P papāṭa V patati

<sup>91</sup> P taduccuḥ

<sup>92</sup> P upagantum

<sup>93</sup> HOV ārabhāt

<sup>94</sup> P rājāmaun<sup>9</sup>

<sup>95</sup> P nō tṛaydhām arāśyam net<sup>9</sup>

<sup>96</sup> V k<sup>9</sup> praśno 'stī tasyo 'ttaram  
rūḍhyā na bhaṇasī cet taddā mahāpāṭalī  
bhaṇasī avīḍātē pāṭakām nā 'stī

<sup>97</sup> P om

<sup>98</sup> HO tadbhramam

and stretched out his hand to draw it towards him, the corpse which was inhabited by a goblin went to the topmost branch of that tree and hung there. Then the king laughed and said to the corpse "Listen, you corpse! Why are you trying to escape far away? See! I shall climb this noble tree and bring you down." Then the corpse through fear of him fled from that limb to another. As it moved, however, Vikramāditya caught it on a single branch.<sup>11</sup> Then the king, when he had climbed the great tree very cautiously, dealt a sharp blow<sup>12</sup> with his sword and carried off the corpse from below the tree.

Then the corpse, pretending pain from the fall, cried very loudly. It made a noise "kici-kici," and addressed the king with words of courteous lamentation "Oh king! What enmity have I shown towards you? Therefore when I am thus excluded from the world of men, miserable, worthy of pity, merely hanging on the limb of a tree in a solitary forest, unoffending, why do you thus trouble me? Through the pain of falling my bones have been broken in pieces." Hearing him the king replied "Oh corpse! There is no fault of mine in this matter. This is your fate. Do not be afraid. I shall certainly carry you off." While the king, having said this, got down from the tree and put forth his hand to seize the corpse again, the corpse fled and went to the topmost branch of the tree and hung there. That corpse in this way troubled him five or six times.<sup>13</sup> Then the king after reflecting climbed the tree and when he had dealt its topmost branch a sharp blow and had made the corpse fall, he jumped and fell upon it. Then, though the corpse cried aloud, he put it on his shoulder and started to go quickly to the ascetic.

Then the goblin that dwelt in the body of the dead man, desiring to break the king's silence, said to him "Oh king! If you must certainly carry me off, then the two of us will go along the road with riddles based on stories. Then the fatigue of the journey will not trouble us. Your majesty, I shall tell a story. Pay attention to it. But there is a question in the story. If, understanding it, you do not solve it, then you will

<sup>11</sup> Take ध्रुवाद्य as a loc. absolute with subject unexpressed and supply an acc. object of ध्रुवाद्य (loose syntax, compare story 4 notes 3 and 10).

<sup>12</sup> On द्रुपदि see Intro. § 5

<sup>13</sup> The phrase द्वापात्सप्ता means "five or seven times". I have adapted

it to English idiom. For such unclassical compounds with numerals below ten as final member see Wackernagel, *Altindische Grammatik* 3 § 209. For disjunctive numeral compounds, § 197b and c.

bhāvānā tadā mahapataki bhāvātī aṇījñaya<sup>9</sup> patakam na 'sti ity uktvā kathayatī

## STORY 1

asti tridvataramgini<sup>1</sup> varanasi<sup>2</sup> tatra pratipamukuto nāma rūjā babbhuva tasya mahadevi somaprabhā nama tasyām anena rajnā vajramukuto nāma<sup>3</sup> tanayah samutpaditah tasya vajramukutasya pranasamāḥ sakha sagareśvarasya<sup>4</sup> śīḍhīvigrahikasya tanayo buddhiśariro babbhuva tena mitravarena saha nānāśtrabhyāsam kurvano viśidhasukham anubhāvan kalam nayamānas tāsthau

athai 'kada tam buddhiśarirom mitram<sup>5</sup> ādāya hayavaram aruhya mṛgānvesanaya kautukavaśad vanam praviveśa tato mṛgānvesana śrantah kṣutpīpāsardito vajramukuto buddhiśarirom abravīt sakhe, sarovaram alokaya<sup>6</sup> tatra snātva mṛnalādikam<sup>7</sup> khaditva kṣudhopaśamanam kṛtvā<sup>8</sup> susthau<sup>9</sup> bhavāvah ghoṭakāv apī pāṇiyam pītvā samartha<sup>10</sup> bhavetām<sup>11</sup> tatas tatra gatva snanam ācarya jalapanam kṛtvā sarastre mitrena saha kathalāpam kurvan mṛnalādikam khādan kumārah kṣanam viśārama<sup>12</sup>

atra 'ntare tat sarovaram<sup>13</sup> snātum ekā kanyā traṭlokyamobhī sakhiśatapariṇptā<sup>14</sup> samāgatavatī tām ālokya vajramukuto madanapīdito 'bhavat sā 'pi vajramukutasya saundaryam ālokya kamaśarahaṭā sati svābhīprāyam upāyena darśitavatī nijaekharotpalād<sup>15</sup> ekam<sup>16</sup> utpalam ākṛṣya karnārpitam kṛtvā dantahatām viḍhaya hṛdaye padmam ekam āropya jalakridām samapya svasthānam yayau

tasyām<sup>17</sup> gatīyām vajramukutam murchitam avalokya buddhiśariro vadati sakhe, kim etat kumaraḥ kathayatī ye 'yam atra snānār-

<sup>1</sup> P arī ḫpaya

<sup>2</sup> IIO \*gīnī W has a longer sentence with tridvataramgini

<sup>3</sup> IIO rādrna<sup>18</sup>

<sup>4</sup> P \*śāgarasyeśvarasya W om

<sup>5</sup> IIO śārīramitram

<sup>6</sup> P araloka

<sup>7</sup> IIO mṛlid<sup>19</sup>

<sup>8</sup> IIO cakrā

<sup>9</sup> s<sup>20</sup> dh<sup>21</sup> not in MSS I has it and something like it is necessary

<sup>10</sup> IIO \*rītho

<sup>11</sup> P bharatdm

<sup>12</sup> P rādrma

<sup>13</sup> P tatsarocare

<sup>14</sup> IIPV sakhi<sup>22</sup> W om

<sup>15</sup> I \*pale<sup>23</sup>u

<sup>16</sup> I V u<sup>24</sup> e<sup>25</sup>

<sup>17</sup> P tasyd

commit a great sin<sup>16</sup> If you do not understand it, there is no sin" When he had said this, he told the story

### 1 HOW PRINCE VAJRAMUKUTA MARRIED PADMĀVATI<sup>17</sup>

There is a city Benares which is on the Heavenly river<sup>2</sup> There a king lived named Pratāpamukuta<sup>3</sup> His chief queen was named Soma-prabhā<sup>4</sup> She bore to that king a son named Vajramukuta<sup>5</sup> That Vajramukuta had a friend who was dear to him as his life, Buddhiśarīra, the son of Sāgareśvara, the minister of peace and war<sup>6</sup> With that excellent friend he continually passed the time, studying the various sciences and enjoying manifold pleasures

Then one day with his friend Buddhiśarīra, mounted on an excellent horse he entered the forest to hunt deer for sport Wearied at last by hunting the deer and afflicted with hunger and thirst Vajramukuta said to Buddhiśarīra "Friend, see the fine lake When we have bathed there and eaten lotus-fibres and such food and so appeased our hunger, we shall be comfortable Let the horses also drink water and become fit" When he had gone there, performed his ablutions and drunk water, the prince rested for a while on the shore of the lake, conversing with his friend and eating lotus-fibres and such food

In the meantime a girl, who fascinated the three worlds, accompanied by a hundred companions, came to that fine lake to bathe Seeing her Vajramukuta was overwhelmed by love She too when she saw Vajramukuta's handsome form was struck by love's shaft and let him see her feelings by means of an artifice Having drawn a lotus from the lotuses of her garland,<sup>7</sup> she placed it over her ear, struck it on her teeth, and then fastened a water lily at her heart When she had finished her sport in the water, she went home

When she had gone, Buddhiśarīra saw that Vajramukuta was stupefied and said "Friend, what does this mean?" The prince told him

<sup>16</sup> At the end of the first story the vētāla says in S that if the king does not answer, his head will burst in S that his heart will burst

<sup>17</sup> In general outline S and Š agree with this version Differences of detail will be noticed below

<sup>1</sup> *tridivataramgīṇī* is a bahuvrīhi based on a descriptive compound with an appositional noun as former member, see Whitney Sanskrit Grammar §§1280d and 1302 *Tridiva* = the Ganges cf *tridāśa* of W S calls the river *stargataramgīṇī* K and Š omit

<sup>2</sup> = Glory-crowned

<sup>3</sup> = Having the splendor of the moon  
Also in K S and Š do not mention her

<sup>4</sup> = Diamond-crowned

<sup>5</sup> Buddhiśarīra = the embodiment of reason In S and Š he is said to be *manīrīputra* and his father's name Sāgareśvara = lord of the sea, is omitted

<sup>6</sup> *nyāśelharotpala* may mean the lotus which was her garland i.e her garland which seemed like a lotus

tham āgatā sā mama<sup>18</sup> prānān grhītvā gatavati 'ti viśannah<sup>19</sup> sthitah tato buddhiśarireno 'ktam mitra, kātaro mā<sup>20</sup> bhava sā 'pi kūmapīditā svābhīrāyam darśayitvā gatva "ste<sup>21</sup> kumāreno 'ktam' kena hetunā bhavatā laksitam<sup>22</sup> idam buddhiśarirah kathayati mitra,<sup>23</sup> niṣaśekharād utpalam ekam karne tayā "kṛṣya yad<sup>4</sup> arpītam tena 'bhīrāyena śekharadeśasya rāja karnotpalanāmē<sup>25</sup> 'ti viśnāpītam tad utpalam ced dantahatam vihitam tena dantāghātasāmdhīvīgrahikasya<sup>26</sup> tanayā apāram padmām ekam hrdaye samāropya gatā tenā 'bhīrāyena padmāvatināmadheyē<sup>27</sup> 'ti prabodhītah kumāro vadati sakhe, kṣīpram tatra gamyatām

tato yuvarajam ādāya buddhiśariro gatva—tatra vṛddhā dāsī sthitā—tasyāḥ prītum utpādyā tatrai 'vā "vāstānam<sup>28</sup> akarot tayo 'ktam tada kau bhavantau kīmartham vā<sup>29</sup> 'trā "gatau tayā pṛṣṭau tāv abhīhitau ayi vrddhe, rājaputrāv āvām paryātanaśilāv atrā "yātā<sup>30</sup> ayi vrddhe, tavā 'vasthā katham etādīśi tat kathyatām tatah sā rudatī brūte dantāghātasya sāmdhīvīgrahikasya<sup>31</sup> duhitū padmāvatyā dhātrīsvasā 'ham tayā bhagīnyā saha kalaham<sup>32</sup> akārśam tatah<sup>33</sup> padmāvatyā kopena mahyam<sup>34</sup> kūm cūn na diyate viśeṣataś ca putro me dyūtakārah sarvasvam vīnaṣṭam kṛtvā palāyitah etena mama bhakta-vastram na sidhyati<sup>35</sup> yuvayor dharmāśilayor akhilam eva<sup>36</sup> kathitam mayā tac chrutvā paridhānavastram dattvā tābhīyām uktam ayi vṛddhe, āvayoḥ kapardakena dravyadikam āṇīya dehi tava poṣanam

<sup>18</sup> P me

<sup>19</sup> P ērūti ī v"

<sup>20</sup> P mā k°

<sup>21</sup> P 'tātā for gatīste

<sup>22</sup> P bhāgītam for l° i°

<sup>23</sup> P yato m°

<sup>24</sup> P om

<sup>25</sup> HP "palarī nāmē

<sup>26</sup> V dantāghā in this place only W has both forms

<sup>27</sup> HOV "dheyā prabodhītah P "dheyā tīb prab° Not in W

<sup>28</sup> P 'tātānam O om from nām of 'tātānam through 'tātā 3 lines below

<sup>29</sup> P ratrādīgatau for tātrāgatau

<sup>30</sup> H "y° sma V "y° evah P "y° tābhīyām rājaputrābhīyām pṛṣṭā tītī

<sup>31</sup> HO sāntūti\*

<sup>32</sup> P kāśmin samaye k° dācarītam

<sup>33</sup> P tac chrutīd for tatah

<sup>34</sup> P om

<sup>35</sup> V sidhati

<sup>36</sup> HO om

"She who came here to bathe has stolen my life and is gone" So saying he remained there downcast Then Buddhiśarīra said "Friend, do not be disheartened She also went away afflicted by love after she had shown her feelings" The prince said "By what means have you perceived that?" Buddhiśarīra told him "Friend, when she plucked a lotus from her garland and placed it over her ear,<sup>8</sup> through that indication she meant king Karnotpala (= having a lotus over the ear) of the Sekhara land (= Garland land) Since she struck the lotus against her teeth, therefore she is the daughter of Dantaghāta (= a blow of the teeth, a bite), the minister of peace and war Furthermore, she went away after she had fastened a water lily at her heart By that indication she informed you that her name is Padmāvatī (= possessing water lilies)" When he had been thus informed, the prince said "Friend, let us go there quickly"

When Buddhiśarīra had gone there with the prince—in that place lived an old servant-woman—he made her well-disposed, and lodged in that very place She then said "Who are you and why have you come here?" Thus questioned by her, they answered "Old woman, we are princes Since we are disposed to wander, we have come here Old woman, why are you in this condition? Tell us" Then she weeping said "I am the sister of the nurse of Padmāvatī<sup>9</sup> who is the daughter of Dantaghāta, the minister of peace and war I had a quarrel with my sister Therefore Padmāvatī is angry and gives me nothing And in addition to that, my son, who is addicted to gambling, lost all my property and ran away Therefore I cannot get anything to eat or wear I have told you two virtuous youths everything" When they had heard that, they gave her an outer garment and said "Old woman, with this cowrie get food and other necessities and give

\* In S Padmāvatī takes a *padma* from her hair and places it successively over her ear, between her teeth, at her heart and at her feet The city was called Karpakubja = ear-crooked She is the daughter of Dantaghāta = Dantaghāta Putting it over her heart meant that the prince had gained her heart The last action meant that her name was Padmāvatī, apparently a play on the words *pāda* = foot and Padmāvatī In S she put an *utpala* in her ear, then performed *dantaraacāra* i.e. cleaning of the teeth then put a *padma* on her head and laid her hand upon her heart These operations sig-

nified that she lived in Karnotpala's kingdom, that she was the daughter of a *dantaghātaka*, an ivory-carver named later in the text Samgrāmavardhana that her name was Padmāvatī and that her heart was the prince's K is as S, except that the *dantaraacāra* is replaced by crushing between the teeth

\* In S the old woman is a *parīkṛdja* a religious mendicant, who has access to Padmāvatī In S she is a nurse of P's father, impoverished by her son's gambling K does not mention the son and calls the old woman a *garbhādāsi* in Samgrāmavardhana's household.

āvābhyaṁ kartavyam tatas tayā prāptavastrayā dravyādikam ānya dattam evam vīdhinā<sup>37</sup> nityam eva vīddhā tayoh sevām ācarati

atha tasyam prītāyām ekadā buddhiśarireno 'ktam aya vīddhe, mama tāmbūlapuṣpam gṛhitvā padmāvatyāḥ sthānam gaccha mamaī 'tad dravyādikam ālokya tvām prati kopam<sup>38</sup> tyakṣyati<sup>39</sup> dravyādikam dattvā vadiṣyasi tvayā śirovaratire yau kumārau sāmālokītau tāv<sup>40</sup> āgatau stah tato vīddhā gātvā tasyai<sup>41</sup> tad<sup>42</sup> dravyādikam adāt rahasyam ca<sup>43</sup> jagāda tatah padmāvatī kopānvitā satī karpurena tasyā vadānam nijadaśabhir aṅgulibhir<sup>44</sup> aṅkitavatī<sup>45</sup> tato vīddhā gṛham āgatyā 'sukhini<sup>46</sup> bhūtvā buddhiśarire vīttāntam nivedayām āsa tac chrutvā vajramukuṭo mūrchita rva bhūmau nīpapāta<sup>47</sup> buddhiśariro vīddhām toṣayitvā mītram apī prabodhayati<sup>48</sup> sakhe, kātarō mā bhava kāryasiddhir<sup>49</sup> āste sā vīddhāvadānam<sup>50</sup> karpūrena daśabhir aṅgulibhir<sup>51</sup> yad aṅkitavatī tena jñāpayati<sup>52</sup> śuklā daśamī 'yam śuklapakṣam apekṣaye<sup>53</sup> 'ti

atha<sup>54</sup> kṛṣnapakṣe samāyāte tāmbūlapuṣpam<sup>55</sup> dattvā tasyāḥ sthānam vīddhām preṣayām āsa vīddhā tasyai tāmbulādikam<sup>56</sup> dattvā rahasyam jagāda tatah kruddhā sā tasyā vadane 'aṅgulitrayena<sup>57</sup> kūnikumām dattavatī tato rudatī sā gṛham āgatyā tasyāś ceṣṭām<sup>58</sup> tayoh kāthitavatī sā ca<sup>59</sup> buddhiśarīrena toṣena vacanāmṛtenā "pyāyitā kumāro vadatī sakhe, kāryasiddhir na bhutā buddhiśarīreno 'ktam mītra, vīddhāvadāne yat tayā maśnakuñkumasahitam aṅgulitrayam dattam tenā "tmano 'dya 'rtukalatām jñāpitavatī

atha dinatraye gate satī<sup>60</sup> tena tena prakārena tasyāḥ sthānam sā prasthāpitā padmāvatī ca<sup>61</sup> vīddhām avalokya sakhiū ādideśa dauvārikam<sup>62</sup> ca puradvāram avaroddhum eṣā vīddhā dāsī śataiñkena hanya-

<sup>37</sup> P vīdhānena

<sup>38</sup> P sā k°

<sup>39</sup> MSS and V °kṣati

<sup>40</sup> O om t° a° P tāv atra gatau, om stah

<sup>41</sup> HO tasyaiva

<sup>42</sup> P om

<sup>43</sup> HO om

<sup>44</sup> P aṅgulibhir O om

<sup>45</sup> W akṣitataś

<sup>46</sup> MSS and V °gatyasukh°

<sup>47</sup> O nīpata

<sup>48</sup> PV prābodhayat

<sup>49</sup> P bhavataḥ k°

<sup>50</sup> P v° sā

<sup>51</sup> P aṅgulibhir

<sup>52</sup> P jñāpayetī

<sup>53</sup> HOP śuklapakṣapēkṣ° V °palṣam apekṣasva, om tī

<sup>54</sup> P tatah

<sup>55</sup> HO t° tasya sīh° v° P om v° V om dattīvā, reads vīddhayā

<sup>56</sup> P tāmbulām

<sup>57</sup> O 'ngalītr° W 'ngalītr°

<sup>58</sup> HO ceṣṭān

<sup>59</sup> P om

<sup>60</sup> P om

<sup>61</sup> P om

<sup>62</sup> PV dvaūtār° O dautābhūdrikam

them to us. We will support you.' Then she, when she had received clothes, brought food and so on and gave it to them. So the old woman thus continually gave them due service.

When she had become friendly to them, one day Buddhiśarira said 'Old woman, take betel and flowers from me and go to Padmāvati's house. When she has seen the food and the other things that I send, she will give up her anger towards you. When you have given her the food and other things, you will say 'Those two princes whom you saw on the bank of the lake have come here'.' Then the old woman went and gave her the food and other things and delivered the private message. Then Padmāvati angrily marked the old woman's face with camphor with her ten fingers. The old woman came home unhappy and told her story to Buddhiśarira. When he had heard that, Vajramukuta fell on the ground as if insensible. When Buddhiśarira had calmed the old woman, he informed his friend also 'Friend, do not be discouraged. Success is yours. When she marked the old woman's face with camphor with her ten fingers, thereby she informed us 'This is the tenth day of the light half of the month'<sup>16</sup> Wait during the light half of the month.'

When the dark half had come by the old woman he sent betel and flowers to her house. The old woman gave her the betel and other things and delivered the private message. Then angrily Padmāvati put saffron on her cheek with three fingers. Weeping she returned home and related to them what Padmavati had done. Thereupon Buddhiśarira filled her with contentment by the ambrosia of his words. The prince said 'Friend, success has not come.' Buddhiśarira replied 'Friend when she put three fingers covered with soft saffron on the old woman's face, thereby she informed us that today is the time of her menstruation.'

Then when three days had gone, with the same gifts as before she was sent to Padmāvati's house. Padmāvati when she saw the old woman, gave orders to her companions and to the doorkeeper to close the gate.

<sup>16</sup> The camphor makes a white mark which signifies the moon. S has instead of *karpura* *śrakhanḍa* and *candasa*, i.e. sandal paste. *candasa* is perhaps used with thought of *candra* = the moon. S has the same word as this version. Both S and Ś interpret the action as meaning that the remaining ten days of the light fortnight must elapse before an assgnation can be made.

" Ś also has *kuskuma* saffron. S says that the fingers were *śilaktaka* dyed with red lac. This part of the sign language is based on the formal connection felt between *rajas* menstruation and the root *ray* to red den. The other versions except K make it explicit that a delay of three days was necessary until her purificatory ablutions had taken place.

tām vāṭikāyām iyam aṭokavṛkṣapradeśo prācīrasyo 'ttaravartmanā<sup>63</sup> niḥsāryatām bhavatibhir iti<sup>64</sup> sā vṛddhā tabhis tenai 'va matena<sup>65</sup> niḥsāritā sā ca grham<sup>66</sup> āgatya yuvarājyo rahasyam nīgaditavatī tac chrutvā buddhiśariro brūte padmāvatyā bhavato<sup>67</sup> gamanārtham vyājena panthā darśitah tad adya tayā saha tava kṛdā bhavīṣyatī tato buddhiśarirena prasthāpito vajramukuṭo vṛddhāniḥsāraṇābhivyaktibhūtena pathā samupāgatya padmāvatyā samam aśeṣasukham<sup>68</sup> anubhavans tasthau tasyā<sup>69</sup> gunagrāmam buddhiśariṇe nityam āgatya kathayatī

athai 'kādā padmāvatyo 'ktam prāneśvara, divase kva gatas<sup>70</sup> tiṣṭhati bhavān tac chrutvā kumāreno 'ktam mama prāneśvarasukhā<sup>71</sup> buddhiśariro yatrā 'sti<sup>72</sup> tac chrutva tayā pāpaḥārṇīyā manase 'ti cintitam yadi vicakṣano 'sti mama prāneśvaram ādāya svadeśam yāsyati<sup>73</sup> tadā 'ham etasya vīrahe katham jīvayīṣyāmi tatas tam niḥtya kālam nayāmi tato mahatā "darena viṣasahitadravyam buddhiśariṇaya prasthāpītavatī buddhiśariro matimān<sup>74</sup> dravyam avalokyā 'vagatataṭtvo<sup>75</sup> mitrāya jñāpayām āsa mitra, atra sthātum idānīm na yunakti<sup>76</sup> kumāreno 'ktam: katham etad vada<sup>77</sup> mitra, viṣasahitabhakṣyadravyam<sup>78</sup> avalokaya<sup>79</sup> tato vicārya tadbhakṣanamātrena jantum<sup>80</sup> ekam mṛtam avalokya vajramukuṭo brūte. mitra, pāpiṣṭhām etam niḥtya svadeśo<sup>81</sup> gantavyah buddhiśariro brūte mitra, ne 'yam vadhyā, yato bhavatsu<sup>82</sup> strīvadhahetuh tasmād budhye 'yam svadeśe<sup>83</sup> netavyā kumāreno 'ktam katham etat sambhavati aneno<sup>84</sup> 'ktam upayam kariṣyāmi

ity eva kāle karnotpalasya rājñāḥ śiṣuh sundaro dakīnyā khādītah upāyāvasaram<sup>85</sup> prāpya buddhiśariro vajramukuṭam abravit sakhe, tvam adya gatvā<sup>86</sup> padmāvatyā samam aśeṣakṛidam kṛtvā tasyām nīdrām<sup>87</sup> gatayām sarvābharanam ādāya lauhaśalakayā taddakṣinorau rekhaṭrayam kṛtvā matsamīpam āgamiṣyasi 'ti aham śmaśānam gatvā

<sup>63</sup> P *pracīrott*

<sup>64</sup> P *bharatīśvarītā*

<sup>65</sup> HO *mate*

<sup>66</sup> P *stāgrham*

<sup>67</sup> P *bhavator*

<sup>68</sup> P *aśeṣaratīsukham*

<sup>69</sup> P *sa vajramukuṭas t*

<sup>70</sup> PV *gatva*

<sup>71</sup> P *prāṇasamaśakha* V *prāṇasakha*

<sup>72</sup> P *'ste*

<sup>73</sup> PV *ydti*

<sup>74</sup> HO *māhitmāna* V *māhitmāna*

<sup>75</sup> P *"mīopi*

<sup>76</sup> HO *bhunakti*

<sup>77</sup> P *for iada m*, *uktam yato m*

<sup>78</sup> P *om bhakṣya*

<sup>79</sup> PV *atādīkya*

<sup>80</sup> P *mṛtam jantum, om ekam*

<sup>81</sup> HO *svadeśe*

<sup>82</sup> P *bhavat str* V *bhārdn strīa-*

*dhamahāpātakas bhavīṣyatī*

<sup>83</sup> P *svadeśam*

<sup>84</sup> P *buddhiśariṇe* V *teno*

<sup>85</sup> P *tata u*

<sup>86</sup> HO *om*

<sup>87</sup> HO *nīdrāyām*

"Let this old slave woman be beaten with a hundred blows" Send her forth by the road north of the wall near the aśoka-tree in the garden" They sent the old woman forth according to those very instructions She went home and gave the two princes the private message When he had heard that, Buddhiśarīra said "Padmāvatī by artifice has shown you the way to come So today you shall sport amorously with her" Then when Vajramukuta had been sent by Buddhiśarīra and had arrived by the path indicated by the expulsion of the old woman, he continually enjoyed all pleasures with Padmāvatī" On his return he always told Buddhiśarīra of her many fine qualities

One day Padmāvatī said "Lord of my life, in the daytime where do you go and stay?" In answer to that the prince said "Where Buddhiśarīra is, the friend who is the lord of my life" Hearing that, that villainous woman thought thus in her mind "If he is a wise man, he will take with him the lord of my life and will go to his own country Then how shall I live separated from him? So I shall kill him and then pass the time with my lover" Then with great show of respect she sent to Buddhiśarīra poisoned food Buddhiśarīra, being wise, when he looked at it, knew the truth and informed his friend "Friend, it is not profitable now to stay here" The prince said "How is that? Tell me" "Friend, look at the poisoned food" Then when he had considered and had seen an animal<sup>14</sup> die merely by eating it, Vajramukuta said "Friend, we must kill that most wicked woman and go to our own country" Buddhiśarīra replied "Friend, she must not be killed, since the crime of murdering a woman would attach to you Therefore by wit she must be brought to our country" The prince said "How can that be done?" He answered "I shall invent a plan"

At that very time king Karnotpala's beautiful son was eaten by a dākini<sup>15</sup> Having now obtained the opportunity for his stratagem, Buddhiśarīra said to Vajramukuta "Friend, when you have gone today and sported in various ways with Padmāvatī, after she has gone to sleep, take all her ornaments, make three marks on her right thigh with a pointed metal instrument and come to me I shall go to the

<sup>14</sup> On *śatāka* see Intro §8

<sup>15</sup> In S the old woman is bound and ejected through a back gate In S she is feasted by P and sent out by a tortuous road because an elephant had run amok K has an expanded account of the meeting of the lovers

<sup>16</sup> In the other versions as well as in

W the food is tried on a dog In S the sending of food takes place after one night of pleasure

<sup>17</sup> *Adīśī* is defined as a female spirit in *Asita's* train who eats human flesh In S the eating of the king's son is omitted In S it is merely the death of the king's son that gives the pretext

cemetery and wear the dress of an ascetic" When he had said this, Buddhiśarīra made a sweetmeat of thorn-apples and the like and in the usual manner sent Vajramukuta off. Vajramukuta then carried out all that plan. When he had gone there, as he sported amorously in various ways, he made her eat the sweetmeat prepared with thorn apple and other ingredients. When she had eaten it, she went to sleep without fear.<sup>16</sup> At that moment Vajramukuta made three marks on her right thigh with the metal instrument and when he had taken all her ornaments, he went to Buddhiśarīra.

Then when Padmāvatī had awakened and saw that Vajramukuta was gone from the bed, lamenting much, bereft of all her ornaments, she managed somehow to live until morning, and then said to her father "Father, all my ornaments have been taken today by a thief" The minister of peace and war then informed the king. Thereupon the king commanded the door-keeper<sup>17</sup> to search for the thief.

At that very time Buddhiśarīra said to Vajramukuta "Friend, go to the house of a goldsmith and sell the ornaments. Then someone will consider you a thief and arrest you. You shall say 'I am not a thief, but I am selling the ornaments which belong to an ascetic. If you do not trust my word, go to the ascetic, who lives in the cemetery, and confirm the fact. If he does not confirm this, then you may give me the proper punishment' When you have said that you shall come to me with him. When you have come to me, I shall give him an answer."

Then when Vajramukuta had gone to the house of a goldsmith according to his instructions and was selling the ornaments, the man who was searching for the thief arrested him. The door keeper said "You are a thief," and informed the king "Your majesty, this thief has been taken with all Padmāvatī's ornaments" The king gave orders to cut off his head. Then Vajramukuta said "Your majesty, I am not a thief, but I am selling ornaments which belong to an ascetic. The

<sup>16</sup> In S. she is made to sleep by drink, in T. by the fatigue caused by sexual intercourses.

<sup>17</sup> On *dakshin* see Intro. § 2. The word is also found on p. 143 lines 6-10

śane vidyate kīm tu<sup>110</sup> vīnā 'parādhena'<sup>111</sup> mayī hāte sati<sup>112</sup> bhavato mahān adharmo bhavīṣyatī rājyanāśaś ca<sup>113</sup> kīm tu madvacanam<sup>114</sup> bhavatī na vā śmaśānavasīnam yoginam precha<sup>115</sup> sa<sup>116</sup> yady etan nū 'ñigkaroti tadā cauraphalam dāsyasi<sup>117</sup>

tato<sup>118</sup> rājāñīyā samāniya sa yogī pṛśto brūte deva, mamaī 'va dhanam etat etad vīkretum ayam mayā prayatnena<sup>119</sup> prasthāpītā tac chṛutvā rājā vadati. kīm aho padmāvatyābhāranam idam bhavatā prāptam<sup>120</sup> yogī vadati deva, mayy<sup>121</sup> atrā 'vasthite krṣnacaturdaśīratrau<sup>122</sup> sarvālamkārabhūṣitā mṛtanṛpabālakākṛtāśanā kanyā rupayauvanasampannā dākinīvesadharīny<sup>123</sup> alamkāram śmaśāne sthāpītīvā<sup>124</sup> mastake<sup>125</sup> panthānam vahati tām nrpaśīśuputra khādīnīm<sup>126</sup> avalokya lohaśālākayā<sup>127</sup> dakṣinorau<sup>128</sup> rekhātrayam cīhnām dattvā sakalaratnābhāranam mayā "nitam<sup>129</sup> tat kasyā<sup>130</sup> "bhāranam idam tasyā dakṣinorau rekhātrayam avalokayatu deva

tato yogino vacanena samadhiyatattvo rājī<sup>131</sup> putramaranābhīroṣe padmāvatīm dākinīm niścītya<sup>132</sup> hantum udyato 'bhavat tato yogī rājānam vadati deva, bhavān mahāmaho<sup>133</sup> strīvadham na<sup>134</sup> karīṣyatī viśeṣataś ca samādhīrṣṭyā<sup>135</sup> mayā jñātam asyāḥ pāpiṣṭhāyāḥ śomītaśrūpatam<sup>136</sup> yatra bhavatī tatrā 'cīrenā' vā 'kalyānam bhavatī tato bhavatā pratītyā 'rānyam<sup>137</sup> nirvāsyatām iti tataḥ sa rājā yogino vacanam akārṣit tataḥ padmāvatīm ādāya yuvarājādayaḥ svadeśam gatavantah tataḥ padmāvatyāḥ śokena sāmṛdhīvīgrahīko dantāghātaḥ sapatnīkah paralokam agāt

110 HO om

111 HO "dhe

112 HO om

113 HO om r° ca

114 P madv° satyam na teś śmaśānam

gatīy yoginam etc

115 P papraccha

116 P sa yogī

117 P dāsyati

118 V samāniyah for samāniya P for sentence tatas tadvacanam śruteḥ tī-  
smīto bhūtiś śmaśānam gatīy yoginam  
rājā pṛśatānā rājāna pṛśāḥ sa yogī  
brute

119 HO prayatne P mahā for mayī

120 P Lutra p°

121 HO mayītrīdeśasthīte PV mayī-  
trīasthitīna

122 HO kāndīcaturdaśyām krṣṇāyām  
ratrau

123 MSS and V "ieśa"

124 P samīthāpya

125 V mastake mṛtāśthīni vahanti dīṣṭā  
Perhaps read samīdhānam for pan-  
thānam

126 P om śīśu

127 P lauha°

128 P tasyā d°

129 HO vīkādya for mayī V parīk-  
tam for m° "n°

130 P yasyā abhī°

131 HO rājā

132 PV niścīlyā

133 P mahātīmā V mahāpātakamulam

134 P om na V mā karote iti

135 O dīṣṭā

136 P ḍonītām abupūtām V ḍonīta-  
pūtām

137 HO pralīlyārāpye P pralīya-  
ar° V pralīyārāpyam

ascetic is in the cemetery. But if I am slain without having sinned, great guilt and the ruin of your kingdom will come upon you. Ask the ascetic who dwells in the cemetery whether my words are true or not. If the ascetic does not confirm this, then give me the punishment of a thief."

Then the ascetic was brought at the king's command and when questioned said "Your majesty, this property is mine and no other's. I deliberately sent this man to sell it." Hearing that the king said "How, pray, have you obtained these ornaments of Padmāvatī's?" The ascetic replied "Your majesty, while I was staying here, on the night of the fourteenth day of the dark half of the month a girl endowed with youth and beauty, dressed as a dākini and adorned with all sorts of jewelry, after making a meal of the dead son of the king and having put down her ornaments in the cemetery, was carrying liquor in his skull." When I saw her eating the king's young son, I made a mark of three strokes on her right thigh with a metal spike and took all her jewelled ornaments. So whose are these ornaments? Look on her<sup>11</sup> right thigh for three scratches."

When the king had found out the true state of affairs from the ascetic's words, through anger at his son's death, because he believed that Padmāvatī was a dākini, he determined to kill her<sup>12</sup>. Then the ascetic said to the king 'Sure, your most mighty majesty will not kill a woman. Moreover, I know by the insight I have gained through meditation that where the blood and tears of this very wicked woman fall, there in no long time disaster will come. So let your majesty be convinced and exile her in the forest.' Then the king carried out the ascetic's suggestion. The prince and his party then took Padmāvatī and went to their own country. Through grief for Padmāvatī the minister of peace and war, Dantīghāta, and his wife died.

<sup>11</sup> The reading of II.10 given in the text shows bad syntax. An instr. subject for *samādhiya* and *prīya*, e.g. *duḥ addhūn* would improve the sentence without making it perfect. I read though what is expected is probably his own emendation.

<sup>12</sup> I have translated my far from convincing emendation *asvadānātī* a mixture (of spirituous liquor) *mas take* *panthānam* *rakṣati* carried the road on (her) head i.e. he bore the road is nonsensical. It would be tempting to see in *panthānam* an epi-

that of *hātī* but none suggests itself.

<sup>13</sup> *kasya* is an indefinite masculine, resumed by the feminine *tasyā*. For *arolokayatū dēva* see Intro §8.

<sup>14</sup> In S and S the ascetic a story is brought to the king through an intermediary and the king then consults the ascetic on a fitting punishment for Padmāvatī. In K the ascetic summons the king to him to hear the story. The king banishes the girl of his own accord. S and C speak of a band of yogins (= *dākinī*) of whom P is one. K of a single *dākini*.

vada rājan tasya sabhāryasya vadham<sup>133</sup> kutra bhavīṣyatī<sup>139</sup> rājā vadati śrnu re vetaśa asamyagvicāranayā tasya sapatnikasya<sup>140</sup> vadho rājani karnotpale bhavati nrpatāv iti vādīni sa vetaśaḥ śiñśa-pāvṛkṣe punar lalāga

iti prathamo vetaśakathāprabandhah

### STORY 2

tataḥ punar āniyamāno vetaśaḥ kathām aparām kathayati

āśit<sup>1</sup> kālindikule brahmapuranāmadheyam nagaram tatra 'gnisvāmi nāma brahmaṇaḥ prativasati tasya mandāravatī<sup>2</sup> nāma kanyā vīd-yate tām traīlokyasundarīm avalokya trayo brāhmaṇakumārās tasyāḥ pāṇigrahanacikīrṣavo 'gnisvāminam abhyarthatayanti<sup>3</sup> agnisvāmino 'ktam yūyam rupavanto dhanavanto mahākulaprasūtā vīkhyātaviryā bhavantaḥ ekā<sup>4</sup> kanyā kasmaī deye 'tī ekeno 'ktam mahyam iyam<sup>5</sup> diyatām apareno 'ktam yadi 'yam ekasmai kanyā diyate tadā 'parau dvijaputrau jīvanām tyakṣyatāḥ<sup>6</sup> tada bhavato vadhabhāgītā bhavet agnisvāmi ca brahmavadhabhayāt kasmaī cīd brāhmaṇāya na dadati

ity eva<sup>7</sup> kāle vīdhīvaśān mandāravatī<sup>8</sup> paralokam agāt atha<sup>9</sup> tasyām dagdhāyām eko brāhmaṇas tacca tābhasmanā nījadeham vīlipya samtāpena jaṭāvalkaladhārī deśāntaram gataḥ aparo brāhmaṇas tasyā<sup>10</sup> asthīni gṛhitva nānātirtham jagāma aparo brāhmaṇas tasyāś citābhasmanī gṛham kṛtvā<sup>11</sup> tatrai 'va pariṛṭasukhas tāsthau atha jaṭādharo<sup>12</sup> brahmaṇo bhramyan rudraśarmano brāhmaṇasya gṛham

<sup>133</sup> P vadham HO sabhāryata adhāḥ  
V vadha pārādīhāḥ

<sup>1</sup> P imdm  
<sup>2</sup> HO tyakṣataḥ P pratakṣataḥ

<sup>134</sup> P bhavati V sambhavati

<sup>3</sup> P evam

<sup>135</sup> HO patnīka

<sup>4</sup> HO as other MSS

<sup>1</sup> P athāśit

<sup>5</sup> HO om sentence

<sup>6</sup> HO mandāraśit (thus twice, twice as  
other MSS)

<sup>6</sup> P tasyā asthī HOV tasyāśtāḥītī

<sup>7</sup> P abhyarcca (sic) vadanti

<sup>11</sup> O galā

<sup>8</sup> HO eka

<sup>12</sup> P jaṭādhārī

"Speak, king On whom rests the guilt of his death and his wife's?" The king said "Listen, goblin Because of his lack of careful consideration, the guilt of that man's death and his wife's rests on king Karnotpala"<sup>22</sup> As the king said this, the goblin hung again on the *śūṣapā* tree

So ends the first story of the goblin

## 2 HOW THREE YOUNG BRAHMANS RESTORED THEIR BELOVED TO LIFE<sup>1</sup>

Then, as the goblin was being carried off again, he told another story

On the banks of the Kalindi there was a city called Brahmapura<sup>2</sup> There a brahman named Agnisvāmin<sup>3</sup> dwelt He had a daughter named Mandāravati<sup>4</sup> Seeing her, the beauty of the three worlds, three brahman youths were desirous of marrying her and asked Agnisvāmin for her hand He said "You are possessed of beauty and wealth, are of good family and noted for manly qualities To which shall I give my only daughter?" One said "Let her be given to me" Another said "If this girl is given to one, the other two young brahmans will die Then you would be guilty of murder" And Agnisvāmin through fear of murdering brahmans gave her to none of the brahmans

At that very time, as fate willed it, Mandāravati died<sup>5</sup> When she had been burned, one of the brahmans smeared his body with ashes from her funeral-pyre and wearing his hair twisted up and the bark garment of an ascetic because of his grief went to another country The second brahman took her bones and went to various places of pilgrimage (to ensure her happiness in the other world) The other brahman made a dwelling on the ashes of her funeral pyre and abandoning pleasures dwelt always in that place Then the brahman who wore his hair as an ascetic, as he wandered, came to the house of a brahman named

<sup>1</sup> In S Buddhiśarī is exonerated because he was furthering his master's interests, Vajramukta and Padmāvati because they were irresponsible because of love, while the king was guilty because of lack of reflection caused by imperfect knowledge of political wisdom and of what was going on in his kingdom He agrees essentially with S

<sup>2</sup> The story is essentially the same as in the other versions

<sup>3</sup> Kalindi is another name for the river Yamuna S does not mention the river Brahmapura — Brahma's city, is in S called Brahmapurā (so

also in K's MSS, the ed has Brahmasena), and described as a tract given to brahmans (agrahāra) In S it is called Dharmasthala ruled over by king Gupādhipa

<sup>4</sup> — Whose lord is Agni In S he is called Kesiava

<sup>5</sup> — Rich in coral

<sup>6</sup> In S she dies of a fever, in K through the cruelty of fate In S she is bitten by a cobra and the opportunity is taken to insert eight verses describing the symptoms of snake-bite and the inauspicious days for such an accident

bhojanārthī gataḥ tato rudraśarmanā<sup>13</sup> brāhmaṇī nīgadītā: brāhmaṇī, brāhmaṇāya mahātmāne 'nnam dehi. tato randhanasamaye brāhmaṇā<sup>14</sup> krandan kumārō 'gnau prakṣiptah. tam śīśum mṛtam avalokyā 'nnam vihāya jaṭādharo gantum udyato 'bhavat. tam gacchantam avalokya rudraśarmā<sup>15</sup> siddhimantrena<sup>16</sup> tam putram ajiyavat. tam putram darśayitvā 'nena<sup>17</sup> gacchan jaṭādharah samānītah. tato jaṭādharo 'nnam khādītvā pustakam<sup>18</sup> apahṛtya<sup>19</sup> mandāravaticitāsthānam<sup>20</sup> āgataḥ. aparo<sup>21</sup> nānātīrthe 'sthī snāpayitvā tatrai 'vā 'vagataḥ<sup>22</sup> aparaś citārakṣakas tatrai 'vā "ste. atha dvayoh sthānād bhasmāsthāni<sup>23</sup> grhītvā bhasmanā 'sthnā ca<sup>24</sup> mandāravatīm<sup>25</sup> mūrtimayīm<sup>26</sup> kṛtvā pustakamantrena jaṭādharas tām jīvitavān.<sup>27</sup> tām prāptajīvanām avalokya sarve<sup>28</sup> 'syāḥ pāṇigrahanacikirṣavo 'nyonyam kalaḥyante<sup>29</sup>

vetālo vadati: vada rājan. asyāḥ<sup>30</sup> patir dharmārthataḥ ko bhavati. maunaparāyano 'pi rājā dharmam vicintya tasya samdehacchedam kartum brūte: śrnu re vetāla. mantravān brāhmaṇas tasyāḥ pitā bhavati sraṣṭītvāt<sup>31</sup> asthīsnāpakaś tīrthapūto 'syāḥ putro bhavati paralokāsauhṛdyatvāt. citābhasmarakṣakas tasyāḥ patir bhavaty apekṣakatvāt. nṛpatāv iti vādini vetālah śinśapāvṛkṣe punar lalāga.

iti dvitiyo vetālakathāprabandhah.

### STORY 3

nṛpo<sup>1</sup> 'pi satvaram gatvā pādāpād avatārya<sup>2</sup> tam  
skandhe punaḥ samāropya śmaśānam punar āyayau. (1)  
niyamāno<sup>3</sup> mahīpālām kūnāpāḥ punar abravīt  
harṣena: śrnu rājendra śukasārīkayoh kathām. (2)

<sup>1</sup> P *rudraśarmāpo brāhmaṇī nīgadītā*  
brāhmaṇāya brāhmaṇāya V *rudraśarmā-*  
*ṇātā uktam brāhmaṇī asmaḥ brāhma-*  
*ṇāya* HO *asau before brāhmaṇāya*

<sup>2</sup> P *om*

<sup>3</sup> HOV *om* P *rudrasādī*.

<sup>4</sup> HO *siddham*<sup>o</sup>

<sup>5</sup> P *anena brāhmaṇena*

<sup>6</sup> P *tasya rudrasādīnāh p*<sup>o</sup>. V *sām-*  
*jīnītīp*<sup>o</sup>

<sup>7</sup> P *arāhṛtya*

<sup>8</sup> HO *mandāratic*<sup>o</sup>.

<sup>9</sup> P *aparopī*

<sup>10</sup> PV "gataḥ

<sup>11</sup> P *"sthī*

<sup>12</sup> P *'sthī ca* HO *asthī ca, om bh*<sup>o</sup>.

V *bhasmāndī ca*

<sup>13</sup> HO as other MSS

<sup>14</sup> P *mūrtimātīm*

<sup>15</sup> MSS and V *jiṣayitādīn*.

<sup>16</sup> P *sarīcīpī asyāḥ*

<sup>17</sup> P *kalāhāyate* HO *kalāhāyantāḥ*

V *kalāhāyanti*

<sup>18</sup> PV *tasyāḥ*

<sup>19</sup> PV *ṣṛṣṭītādī* H *ṣṛṣṭītādī* O *ṣṛṣṭītādītī*.

<sup>20</sup> P *nṛpīta ca satī*<sup>o</sup> . . . . śmaśānam  
ca samāgataḥ W corrupt *nṛpopī sat-*  
*varam gatīdī pādāpādī* aī *śrīlyā ca, punaḥ*  
*skandhe samāropya kūnāpām pratyarat*

<sup>21</sup> H *pādātārya* O *pādātārya*

<sup>22</sup> HOV *niyamānam* P *nayantam ca*  
*m*<sup>o</sup>. W corrupt *niyamāno mahīpālo*  
*kūnāpām abravīt, kāthāydmī śrnu*  
*rājanāh śukasārīkayō kāthā*

Rudrāśarman<sup>6</sup> to ask for food Rudrāśarman said to his wife "Wife, give food to the noble brahman" While the cooking was going on, the brahman's son cried, and his wife threw him into the fire When he saw the child killed, the ascetic left the food and started to go away Seeing him going, Rudrāśarman with a magic incantation brought the boy to life He showed the boy to the ascetic and brought him back as he was going away Then the ascetic, when he had eaten food, stole the book containing the charm and came to Mandāravati's funeral-pyre The second man when he had washed the bones at various places of pilgrimage came to that same place The other who was guarding the pyre was on the spot Then the ascetic took the ashes and the bones from the other two and with the ashes and the bones made Mandaravati in bodily form and by means of the spell from the book brought her to life When they saw her restored to life, all desired to marry her and quarrelled with one another

The goblin said "Speak, king Who is her husband according to what is right?" Although he desired to be silent, the king considered what was right and to resolve the question said "Listen, goblin The brahman who possessed the charm is her father, because he created her The one who washed her bones and was purified at places of pilgrimage is her son, because of his devotion to her when she was in the other world The one who guarded the pyre and ashes is her husband, because he waited for her "<sup>7</sup> As the king said this, the goblin hung again on the śiṅsapā tree

So ends the second story of the goblin

### 3 HOW THE TWO WISE BIRDS DEBATED ON THE SINS OF MEN AND OF WOMEN<sup>8</sup>

1 The king went quickly and when he had fetched him down from the tree, he put him again on his shoulder and went again toward the cemetery

2 As he was being carried along, the corpse again said joyfully to the king "Hear, lord of kings, the story of the parrot and the myna"

<sup>6</sup> — Whose joy is Rudra The name is also in K No name is given in the other versions

<sup>7</sup> In S the third is her husband because he lay in the cemetery embracing her and acting like a husband K says only that he who lay on her ashes is her husband S has a slightly different account Instead of one of them going on pilgrimage with her bones he died on the funeral pyre and was brought to

life with her He is her brother in the solution for he was born, as it were, with her

<sup>8</sup> In the other versions except K, the introduction leading up to the myna's story is shorter, though essentially the same K and our version agree fairly well in the length and details of the introduction perhaps following the same source

asti bhāgīrathīparisūre<sup>4</sup> sakalamāhīmāndalālamkārabhūṣitam pāṭa-  
liputranāmā nagaram tatra sakalagunasampanno vikramakeśari rājā  
babhūva parakramakeśari nāma tasya putro 'bhavat sa tu sakala-  
kalāsamprānno vīdvān dhārmiko rājalakṣmīnakṣīmo yuvarājāḥ tasya  
yuvarājasya sarvāśāstrapārūḍarśī bhūtabhavīṣyadvatāmānākālatri-  
tayābhijñō<sup>5</sup> vīdagdhābhīdhānāḥ pañjūrasthāḥ kṛidāśukas tāsthau  
ekadī sa ca parakramakeśarī śayanāgāre rāhasī vīśrambhakathākeli-  
parīhāsaśamaye<sup>6</sup> śukam pṛipraccha bhoḥ śuka, vīdagdhasutas<sup>7</sup> tvam  
iti kim jānīśi kā me priyā bhavīṣyati yayā saha kṛidānūrbharasurata-  
sambhogasukhena divasān neṣyāmī śrutv<sup>8</sup> śūkēno 'ktam yuvarāja,  
magadhādhīpates<sup>9</sup> candrāvalokasya rājśīḥ sūtā candraprabhīnāmī<sup>10</sup>  
dharmapatnī<sup>11</sup> te bhavīṣyati tayā rūpayaūvānasampannayā saha  
sakalamānorāthasuratasambhogasukham anubhūya jānma saphalam<sup>12</sup>  
karīṣyati bhavān kim tu tasyū<sup>13</sup> candraprabhāyāḥ kṛidāparā sau-  
dharmikānāmī<sup>14</sup> sakalagunasampannā sārīkai 'kā vīdyate sā 'pi tathāi  
'va yuvati madhuravakyabhāṣīni<sup>15</sup> atī eva nigadyate anurupasamyo-  
garasikenā vīśvāsījā tāthā racitam,<sup>16</sup> yathā sa tāthā sārīka<sup>17</sup> ity uktva  
virāṭāma

atha kīyatā kālenā daiyaghaṭanayā magadheśvaraḥ<sup>18</sup> parakramakeśa-  
rīne candraprabhām vīvahena pṛīdat yuvarājās tām svadeśe<sup>19</sup> samā-  
nīya pitūḥ samādeśād anudinam rajacarcam vīdhāya ratrau priyata-  
mayaḥ candraprabhāyāḥ samam<sup>20</sup> suratasambhogena kālam nayān a-  
vātīṣṭhate yuvarājasya kṛidaśuko yatra śayanāgare suvārnāpāñjarasthō  
'pi vīdyate tātrai 'va suvārnāmāyī sārīkā vīdagdha candraprabhāyā  
rakṣita

ekada yuvarājaś candraprabhāyā saha suratasambhogam bhuktvā<sup>21</sup>  
'yāsena dampati nīdrām gatau etasmīn samaye śūkēna sārīka prokta

<sup>4</sup> P "rāthītīre

<sup>5</sup> HO "bhavīṣyati vīrī"

<sup>6</sup> P "keliपरी" HO "hāsasame"

<sup>7</sup> HO "sūta tv" V vīdagdhas tv"

<sup>8</sup> P tāt śrūta

<sup>9</sup> P "pāti"

<sup>10</sup> O om

<sup>11</sup> O sakalam W sakalyam

<sup>12</sup> P om

<sup>13</sup> P "kananānī" V saudharmikānī

<sup>14</sup> P madhuravādī yuvati V y<sup>o</sup> madhu

ratakyā ca

<sup>15</sup> O om t<sup>o</sup> r<sup>o</sup> P tātracitam

<sup>16</sup> HO sārī

<sup>17</sup> HO māgadh<sup>o</sup> P tām candrapra-  
bhām mag<sup>o</sup> para<sup>o</sup> vīvahena e<sup>o</sup>c

<sup>18</sup> P svadeśam anīya

<sup>19</sup> HO om through yūlārdyāś candra-  
prabhāyād 4 lines down

<sup>20</sup> H bhukta P bhaktī V calāra,  
with ca after ayāsena

priye s̄rīke, bhajasva mām<sup>21</sup> śrutvā<sup>22</sup> sārikā ūkām abhyadhadhavata<sup>23</sup> arc puruṣah kṛtaghnīḥ<sup>24</sup> kāṭhīnāhṛdayāḥ sarvathā puruṣasamagimo na me rocate<sup>25</sup> kātham evam vadasi śrutvai 'tac chukah krodhaparo brute papiṣṭhe, kātham<sup>26</sup> idam vadasi ahūm iti jānāmi, striyah kṛtaghnāḥ pāpiyasyāḥ, sarvathā strīnam saṅgo na vīdhūḥ<sup>27</sup> ity anyonyavirodhe<sup>28</sup> yuvarājo ja jagāra<sup>29</sup> ūkām prechati ūka, kim brūṣe ūkah svakiyavacanam sārikāvacanam ca kāthitavān yuvarāja, bhavān asya vacanasya samśayacchedam karotu tada<sup>30</sup> parākramakeśārī prāha<sup>31</sup> s̄rīke, tvam brūhi kena kṛtaghnāḥ puruṣah sārīka<sup>32</sup> savi-śeṣam kāthayati śrīnu, yuvarāja, yena kṛtaghnāḥ puruṣah

### a THE MYNA'S STORY

madhyadeśe<sup>33</sup> madayanti nāma<sup>34</sup> nāgarī sāmāsit tasyām<sup>35</sup> mahadhanasāmpannāḥ sa kālāvāni jām mukhyatamo gāndhadhātto nāma vanīk pratīvasati tasya putro dhanadhātto 'bhūt sarvāśvam<sup>36</sup> pitur dyūtena naṣṭam kṛtva deśantaram akarot tatah sa dhanadhātta itas tatah paribhraman<sup>37</sup> candanapuranāvāsino dayayuktasya hiranyaguptasya gṛham āgatah tam tīthāvīdham avalokya sa tam<sup>38</sup> papracchā ko bhavān kīmartham atrā "gato<sup>39</sup> 'si prsto vīttantam akhilam evā 'yam<sup>40</sup> abravit tac chrutvā tena 'putrena hiranyaguptena ratnāvati nāma kānyā tasmarī vīvāhena dattā tatra tayā samam<sup>41</sup> asau dhanā-

<sup>21</sup> P m° bh°

<sup>22</sup> P et al. śrūtā

<sup>23</sup> W abhyadhdātuh V abhyabhaṣata

<sup>24</sup> P om

<sup>25</sup> O rocyante P sarva na me rocate

<sup>26</sup> O kāthākām

<sup>27</sup> P vīdheyā V vīdheyāḥ

<sup>28</sup> P vītade

<sup>29</sup> V sambudhyā

<sup>30</sup> P tatah

<sup>31</sup> P sārīkām p°

<sup>32</sup> PV sārī°

<sup>33</sup> W for sentence asti mahimandale

tilakavartti nāma nāgarī

<sup>34</sup> P om

<sup>35</sup> W for sentence tatānekadhāna-koṣasāmpanna anudato nāma vanīka pratīvasati Further on the name is arīhadhātta

<sup>36</sup> P sa dhanadhāttaḥ pit° sarv°

<sup>37</sup> HOP 'bhraman V prabhraman

<sup>38</sup> P om

<sup>39</sup> P for atragato rātrā agato

<sup>40</sup> P 'yam after prsto

<sup>41</sup> P om

<sup>42</sup> P saha

datto vividhasukham anubhavans tiṣṭhati atha kiyati kāle gate  
 śvaśuram abravit tāta, ājñāpaya svadeśam gacchāmi śrutvai<sup>42</sup> 'tat sa  
 hiranyagupto harṣena vividharatnāni dāśīdvayam dattvā duhitaram  
 prasthāpayām asa sa dyūtavinaṣṭasarvasvo ratnāvatyā sālamkārayā  
 svadesam gacchan gahanātavim praviveśa tatra kūpam ekam āśādyā  
 tām pativratām mhatya sarvālamkāram ādāya sa pāpiṣṭho 'bhilaṣita-  
 svadeśam<sup>43</sup> jagāma tato ratnāvatī paramāyuvāśāt katham api jivi-  
 tavati sakhyau<sup>44</sup> mṛtavatyau anantaram vīdhīvaśad bahavo 'dhva-  
 nināś trṣṇāritah kūpasamīpam āgatyā tām ālokya vīsmītāh papracchuh  
 prṣṭā brūte pītaro dharmāślāh, asminn aranye caurena mamā "bhara-  
 nam grhītvā mām api mhatya gatam<sup>45</sup> tadbhayān me patīh kutra gata  
 iti na jñāyate tasmān mām candanapuram prāpaya te 'pi<sup>46</sup> sarve  
 candanapuram vyavasāyārtham<sup>47</sup> gacchanti etenā 'dhīkasneheṇa sā  
 tatra nītā sa<sup>48</sup> hiranyaguptas tathāvidhām duhitaram avalokya  
 vīsmīto 'bravit putri, kīm etat prṣṭā sā<sup>49</sup> sādhvī caurasya doṣam  
 nīgaditavatī, na tu pāpātmākasya bhartuḥ tataḥ pītā ye ratnāvatīm  
 ānītavantas tān sarvān aśeṣatāmbūlavastrāṇi dattvā preṣayām āsa  
 ratnāvatī ca<sup>50</sup> patīm dhyatva bhrśam avatiṣṭhate sma

atha kiyatā kālena dhanadatto 'paradhanāpaharanaśilāḥ punar  
 ājagāma tam āyātām alokyā<sup>51</sup> hiranyagupto hrṣṭo babbhūva ity eva  
 kāle ratnāvatīm ālokya<sup>52</sup> kṛtadoṣo 'yam pāpiṣṭho mahān trasto 'bhūt  
 ratnāvatī brūte prāneśvara, tvam<sup>53</sup> aśānko bhava mayā prāptajī-  
 vanayā pītūḥ sthāne bhavato bhartuḥ<sup>54</sup> kaścid doṣo nā 'bhīhitāḥ kum  
 tu caurasya pathikair aham anītā tvām eva dhyāyanti tiṣṭhāmi  
 punyena mayā<sup>55</sup> punar bhavān prāptah tac chrutvā harṣitas tatra  
 ratnāvatyā saha nānāsukham anubhavaṇi tiṣṭhati athai 'kadā rati-  
 śramena nīdrām<sup>56</sup> gatayā ratnāvatyāḥ sarvābharanam ādāya punar  
 dyūtalubdho 'yam pāpiṣṭhāḥ<sup>57</sup> palāyitah tataḥ sā ratnāvatī dhana-  
 dattādhīnajīvanā hā prāneśvara 'ti kṛtvā jīvanam tatyāja puruṣa-  
 kathā mayā kathitā

<sup>42</sup> HO for śrūtrai dyū<sup>o</sup> 2 lines down tatsnehato nānāratnānasmetadāś-  
 diayam samhatim (O<sup>o</sup>ti) dattād Vas HO with tadā liṣṭo for tatsnehato and prāpya  
 for dattād P dyūtavinaṣṭah sari asvo. W is quite different but has the same general sense

<sup>43</sup> P om sā

<sup>44</sup> P tasydh s<sup>o</sup>

<sup>45</sup> HO gataḥ

<sup>46</sup> P om

<sup>47</sup> P om

<sup>48</sup> HO tām tathā duhitaram alokyā, for

sa vīsmīto V as HO, with tathā tām

<sup>49</sup> P om

<sup>50</sup> P om

<sup>51</sup> P ālokya

<sup>52</sup> P for t<sup>o</sup> a<sup>o</sup>, mā kātarō

<sup>53</sup> P om

<sup>54</sup> P mahād

<sup>55</sup> HO nīdrāyām ratnāvatyāḥ V nīdrām gatāyām ratnāvatyām tasydh

<sup>56</sup> P om

tač chrutvā parākramakeśari śukam avocat· śuka, tvam apī stri-  
dūṣanam kathaya prṣṭah kathayati sah<sup>69</sup>

b THE PARROT'S STORY

śrnu deva<sup>70</sup> dakṣinasyām<sup>71</sup> diśy apūrvaharṣavatī nāma nagari  
tasyām dharmabalo nāma rājā babbūva tasya rajñah priyatamo vasu-  
datto vanīg<sup>72</sup> abhūt. vasudattasya traīlokyamohini tanayā vasumati  
nāmā 'bhavat<sup>73</sup> vasudattas tām kanyām tāmraliptikānāmanagaris-  
varāyā<sup>74</sup> samudradattāya<sup>75</sup> vivāhena dattavan tām vivāhayitvā samu-  
dradattah svadeśam agamat sā kanyā pitrgrhe<sup>76</sup> sthitā athe 'yam  
eva<sup>77</sup> kanyā tannagaravāśinam dvijaputram atīmanoharam avalokya  
priyasakhim prasthāpya samāniya<sup>78</sup> māsābhyanṭare tena samam aśe-  
śasukham anubhavanti<sup>79</sup> tuṣṭhati atha kiyatā kālena niyapatur asyāḥ  
samudradattah samāyātah vasudattas tasyā<sup>80</sup> "tithyam vīdhāya rātrau  
dvīyamandire śayitum<sup>81</sup> jāmataram ādidesa vasumati ca tatrai 'va<sup>82</sup>  
prasthāpitā

tasyam eva ratrau caurena manasi<sup>83</sup> cintitam. ratīkṛidaśramenā  
'yam samudradattah sabhāryo nīdrām<sup>84</sup> yāsyati tādā 'ham eva sar-  
vasvam sukhena neśyāmī ity ālocoya tatra gatvā siddhim<sup>85</sup> dattvā  
pradīpacchāyāyam sthitah sa<sup>86</sup> samudradattah śramena kīm cīn na  
bubodha sā dvījakumāram smṛtvā 'sukhīm<sup>87</sup> bhutvā tasthau tato  
nīdrāgatasamudradattam<sup>88</sup> avalokya kamavīhvala sā kopād gantum  
upacakrame ity eva kale bhayad<sup>89</sup> dutyā dvījakumārāgamanam<sup>90</sup>  
vasumatyām abhihitam sā 'pi brūte dūti, tvam mamā 'lamkārabhū-  
ṣitā 'tra tuṣṭha yāvad aham dvījakumāram<sup>91</sup> sambhāṣya samagacchāmī<sup>92</sup>

<sup>69</sup> P om V śukah kathayati

<sup>70</sup> P d<sup>2</sup> 4<sup>2</sup>

<sup>71</sup> W for this and next sentence asti  
mahīmaṇḍale dharmābhīdhānanarapater  
apurvaharṣavatī nāma nagari

<sup>72</sup> HO vāṇīka W vāṇīkah PV  
nāmāmādīyo

<sup>73</sup> PV namīt abhavat

<sup>74</sup> P tāmraliptikānām<sup>o</sup> W tāmralip-  
tikā

<sup>75</sup> P om

<sup>76</sup> HOV \*gehe

<sup>77</sup> P om

<sup>78</sup> P samāniyamānena, om mds<sup>o</sup>

<sup>79</sup> HO \*tatt

<sup>80</sup> O tena 6<sup>o</sup>

<sup>81</sup> P om tātrava

<sup>82</sup> P \*seti

<sup>83</sup> P nīrbhayam yadā n<sup>o</sup>

<sup>84</sup> W siddhi V sandhim

<sup>85</sup> PV om

<sup>86</sup> P 'sukhīnīva, om bh<sup>o</sup>

<sup>87</sup> P nīdrām gatam samudr<sup>o</sup>

<sup>88</sup> P tayā over bh<sup>o</sup>

<sup>89</sup> HO \*māragam<sup>o</sup>

<sup>90</sup> HO om dvīya

<sup>91</sup> P samāgamiṣyāmī

dūtyā tāthā<sup>82</sup> kṛte vasumati samketasthānam jagāma viḍhivāśāc  
cauro 'yam iti kṛtvī sa dvijakumāraḥ dvārakena<sup>83</sup> mahākāndahataḥ  
katham api samketasthānam gatvā patitāḥ vasumati dvijakumaram  
tathāviḍham avalokya tasya mukhe mukham dattvā vilapanti tāsthau  
ity eva kāle dvijamukhe viḍhivāśāt<sup>84</sup> tasyā nāsikā pravīṣṭī ato<sup>85</sup>  
'caitanyān marūnasamaye dantāghātena tasyā<sup>86</sup> nāsikām ciecheda<sup>87</sup>  
tāto gatanāsikā vasumati vicintya mṛtam tam vihāya patuḥ śayyām  
ūgatya dūtyām vṛttāntam abhīhitavatī dūti<sup>88</sup> vadati vasumati,  
nirbuddhir mī bhava madvacanam ācara pituḥ sthānam<sup>89</sup> gatvā  
samudradattasya doṣam ākhyāpaya tadā<sup>90</sup> vasumati sakhisametā  
krandanti<sup>91</sup> pitṛsamīpam gatvā bhartur mithyāpavāḍam abhīhitavatī

cauraś<sup>92</sup> ca vasumatiḥ samudradattasya ca caritam dṛṣṭvā śrutvā<sup>93</sup>  
ca gatavān vasudattas tām kanyām vinasīm<sup>94</sup> vilapantīm avalokyo<sup>95</sup>  
'vaca putri, kīm etat iti pṛṣṭā lajjayā kīm cīn na vadati tadaī 'sā  
pāpiṭhā sphuṭabhāṣīṇī sakhi brūte prabho, bhavato duhitā pariḥā-  
saparāyanasya samudradattasya<sup>96</sup> lajjayā kīm cīd uttaram na dattavatī  
etāvatā 'parūdhenā 'syā nāsikām ciecheda rahasyam etac chrutvā  
vasudattāḥ kopād rājānam jñāpayām āsa tato 'tikruddhena rājñā  
samudradattasya śīraś chettum ajñā vihitā

etavatī samaye dayāluś<sup>97</sup> cauraḥ sarvavṛttantadarśī dandavat pra-  
namān ācarya vadati deva, nā 'yam vadhyāḥ rājā 'ha katham na  
vadhyāḥ<sup>98</sup> tadā 'syā prānarakṣar�am ātmanaś<sup>99</sup> cauryam upadarśya  
sarvavṛttāntam rājñie nivedayām āsa tadā 'vagatataṭtvo<sup>100</sup> rājā vasu-  
dattam priyatamam abhyadhāt sakhe, bhavato duhitā 'tīvakāryakā-  
rīṇī tasmād iyam nirvasyatām iti vasumati nirvasya dūtyāś co  
'citaphalam dattva cauram nagaramandalam<sup>101</sup> kṛtvā samudradatto<sup>102</sup>  
bahutaram ratnam dattvā svadeśaya prasthāpitāḥ deva, mayā stri-  
dūsanam evam kathitam<sup>103</sup>

sa parākramakeśari tayoḥ kalahanirnayākṣama iva "sīt

<sup>82</sup> P om

<sup>86</sup> HV ālokyo

<sup>83</sup> P puradvār<sup>o</sup>

<sup>87</sup> O om

<sup>84</sup> P om

<sup>88</sup> P om

<sup>85</sup> P tato

<sup>89</sup> HO vadhyā P vadhyo 'yam

<sup>86</sup> PV om

<sup>90</sup> HO ātmānam c<sup>o</sup> V ātmānam

<sup>87</sup> P iyam c<sup>o</sup>

<sup>91</sup> cauram

<sup>88</sup> P tal śruti<sup>a</sup> d<sup>o</sup>

<sup>92</sup> HO 'vātātātātī o om rāja

<sup>89</sup> P samīpam

<sup>93</sup> P<sup>1</sup>V nagararakṣakam P<sup>1</sup> as text

<sup>90</sup> P for tada tadiacanam ākāranya

<sup>94</sup> P samudradattam bahutararataṇa

<sup>91</sup> P °all

<sup>95</sup> P<sup>1</sup>as dasahitam svadeśam prasthāpājām

<sup>92</sup> HO repeat vasumatiś after sam<sup>o</sup>  
om ca P caur<sup>o</sup> sam<sup>o</sup> vas<sup>o</sup> ca V sam<sup>o</sup>  
dūtyāś ca

<sup>96</sup> āsa V samudradatto bahutararataṇa

<sup>93</sup> V duṣayitvā

<sup>97</sup> danena prasādītāḥ svadeśya prastha-  
pītaś ca

<sup>94</sup> P nāsikāhīnām

<sup>98</sup> P bhaṇītam om evam V eva for

<sup>99</sup> evam

between had done as she said, Vasumati went to the rendezvous. As fate willed it, the doorkeeper thought 'This is a thief,' and struck the young brahman with a great staff. He barely managed to come to the rendezvous and fell there. Vasumati when she saw the young brahman in such a state put her mouth to his mouth and lay there weeping. At that moment by fate her nose got into the brahman's mouth, and unconsciously at the moment of death he cut off her nose with a bite of his teeth. Then with her nose gone Vasumati, pondering what to do, left the corpse and came to her husband's bed and told the go-between what had happened. The go-between said "Vasumati, do not be stupid. Do what I say. Go to your father and tell him that the crime was Samudradatta's." With her friend she went to her father in tears and made the false accusation against her husband.

The thief, having seen and heard the adventures of Vasumati and Samudradatta, went there also. Vasudatta, when he had seen his daughter without a nose and in tears, said "Daughter, what is the meaning of this?" When she was asked this, in embarrassment she said nothing. Then that wicked friend, speaking up, said "Master, Samudradatta made fun of her, and she was too modest to reply to him, for this crime he has cut off her nose." When he had heard that secret information, Vasudatta angrily informed the king. Then the king in great anger gave orders to cut off Samudradatta's head.

At that time the thief taking pity on him, since he had seen the whole affair, lying prone in prostration said "Your majesty, this man must not be killed." The king said "Why must he not be killed?" Then to save that man's life he confessed his own thievery and informed the king of the whole affair. When the king had learned the truth, he said to his dear friend Vasudatta "Friend, your daughter is a great evil doer. Therefore let her be banished." When he had banished Vasumati and given the go-between her just reward and made the thief the magistrate in charge of the city, he sent Samudradatta to his own country after giving him a very excellent jewel." Your majesty, I have told of the sins of women.

Parākramaleśāmī seemed to be unable to decide their quarrel



When the doorkeeper having heard that had informed the king and brought him in, the king looked at him and asked<sup>4</sup> "Who are you? Why have you come here and appeared before me?" He replied "Your majesty, I am a warrior named Viravara<sup>5</sup> I have come since I desire to serve you" The king said "What salary must I give you? Tell me" Viravara said "Let your majesty give me daily fifteen hundred gold pieces"<sup>6</sup> The king said "Oh, here there are men who possess many good qualities None of them gets so great a salary" Hearing that Viravara saluted the king and departed Then the minister of peace and war said "Let your majesty not shrink from testing Viravara's merit by giving him that much pay for a few days The money too will not be wasted" Then the king brought him back and after giving him an office with as much salary as he demanded dismissed him Viravara gave half of the wealth of his salary to the brahmans, gave a quarter to orphans and cripples, and with a quarter supported himself So he continually did service to the king

Once at night towards the south a woman wept with a mournful voice Hearing it the king said "Is the doorkeeper there?" Viravara replied "Your majesty, I am here" The king said "Viravara, who is the woman who is crying? Find out who she is and inform me" Then he went to find out And the king also went unseen to learn the real truth about his behavior Viravara went to the place and when he saw the woman who was crying he said "Respected mother, why are you alone and weeping?" Being pressingly questioned she answered "Son, I am Sudraka's royal fortune<sup>7</sup> That great-souled man will die at dawn So I am weeping, thinking 'In whom shall I reside now?'" Hearing that Viravara said "Mother, tell me the means whereby you may last long and the king may live long I shall do just as you say" The king a fortune answered 'Son, this is a hard matter, who can do

<sup>4</sup> In the text this sentence has careless syntax The nom. pratihara is repeated by the correct instr. dāvā rākṣasa

<sup>5</sup> — Best of heroes In S he is called a brahman from Milava and his wife is named Dharmavati His son Saktivara (the MSS. of h vary between Saktihara and Saktivara) his daughter Viravati

<sup>6</sup> The compound *surarpatalapata/ca* trayam = five triads of hundreds of gold pieces In S the sum asked is 500 dindras in A a thousand gold pieces in h 500 rāpulas F rādādī dera see Intro §8

<sup>7</sup> Lakṣmi the personified good fortune of a king is replaced in S by the Earth goddess who laments because such an excellent lord of the earth is going to die

atha vetālo<sup>101</sup> rājanam papraccha rājan,<sup>105</sup> bruhi stripuruṣayor madhye kīm puruṣaḥ kṛtaghnāḥ, kīm striyaḥ kṛtaghnāḥ śruti<sup>106</sup> rājo 'vāca śpnu re vetāla laghucittāḥ striyah sakalapapanam bhājanam iti kṛta viśvasrjā nūmitaḥ puruṣeśu kaś eit krūras<sup>107</sup> tiṣṭhati striyaḥ svabhāvataḥ krurāḥ<sup>108</sup> pāpakārīyo bhavanti

iti<sup>109</sup> rājñā parichinnam kṛtvā samśayam uttamam maunabhaṅgam vīdhayā 'sya jagāma sa punar drumam (3)

iti<sup>110</sup> jambhaladattaviracitas tṛtyo vetalakathāprabandhaḥ

#### STORY 4

tato<sup>1</sup> rājā samalokya skandham śunyam parāsunā<sup>2</sup> paścād vṛkṣatalam gatvā śavam skandhe cakāra ha<sup>3</sup> (1) tathai<sup>4</sup> 'va śavam ādāya śmaśanam gantum udyataḥ<sup>5</sup> skandhārudhah sa vētālo rājanam punar abravit (2) avadhanam<sup>6</sup> vīdhēḥi tvam rājan saitvaparayana vicitrām vīvidhām rāmyām katham kathayato mama (3)

asmīn mahimandale sakalarājalakṣanopeto rājā sārvabhaumah śūdrako nāma samasit ekadā 'mātyaganapariṇītasya<sup>7</sup> parīṣadām<sup>8</sup> avasthitasya rājñāḥ puradvāri deśāntarād āgata eko<sup>9</sup> rājaputraḥ putrabhītyāsameto<sup>10</sup> vartanārthī dūrād eva dakṣināpathasakaśat<sup>11</sup> samāgatya dauvarikam<sup>12</sup> abravit<sup>13</sup> bho dauvārīka, mam avehi rājaputro 'ham putrabhāryāsahāyaḥ śūdrakamahārājasya yaśaḥ śruti<sup>14</sup> vartanārthī samāgatya tiṣṭhāmi mama vṛttāntam rājñi vīpnāpaya

<sup>101</sup> HO vētālo rājñ

<sup>102</sup> P rājñ

<sup>103</sup> P śruteitād rājñ rādati

<sup>104</sup> H krūrās tiṣṭhanti O as H, with

Kruḍās

<sup>105</sup> O kruḍāḥ

<sup>106</sup> MSS and V ca for sa W corrupt etam rājñā paricchinna era śasayah sa maunabhaṅga vīdhāya punahratrama yāyau

<sup>107</sup> HO iti śrījambhaladattaviracitaka thāpāśe tṛtyo vētālo

<sup>108</sup> W for verse tālo rājñ śānya kṛṣṇa dhaumāralokya pardīrand

<sup>109</sup> MSS and V pardīund

<sup>110</sup> HOV ca for ha

<sup>111</sup> W for verse tāthāra saram ākṛṣṇah, śmaśnānam gantū prayayau kṛṣṇādṛṣṭha mṛtakāḥ purārād rājñām abravit

<sup>112</sup> P udyataḥ

<sup>113</sup> W for verse arātī vīdhēḥi kathā

kathayato mama W has altogether two verses, to be read thus

tato rājñ śūnjan skandham alakoya pardīund

tathai 'va śānam ādāya śmaśnānam gantum prayayau (1)

skandhārudhah [sa] mṛtakāḥ pūrṇād rājñām abravit (one syll. lat le too long)

arādha [nām] vīdhēḥi [īram] kathām kathayato mama (2)

<sup>101</sup> P 'mātyasatapari'

<sup>102</sup> HO pāriṣadām

<sup>103</sup> HO eka

<sup>104</sup> HO saputr'

<sup>105</sup> P dakṣināpath\* HO dakṣināpa thāpāśatāt W has both dakṣinā and dakṣinā

<sup>106</sup> MSS and V draudr\* always W pratiśāra always

<sup>107</sup> P and III

Then the goblin asked the king. "King, speak. Of females and males are males more ungrateful or are females more ungrateful?" Hearing that the king said "Listen, goblin. The creator of all has made females fickle, with the idea that they should be a vessel of all evils. Among males now and then one is cruel. Females are by their nature cruel and evil-doers."<sup>22</sup>

3 So he constructed a weighty problem, which the king thus solved, and so, having caused him to break his silence, he went again to the tree

So ends the third story of the goblin,  
written by Jambhaladatta

#### 4 How VIRAVARA SAVED HIS LORD'S LIFE<sup>23</sup>

1 Then the king seeing that the corpse was not on his shoulder went back to the foot of the tree and put the body on his shoulder

2 In just the same way as before he set out with the body to go to the cemetery. The goblin mounted on his shoulder again spoke to the king

3 "Pay attention, oh king who art wholly given to virtue, as I tell an entertaining, varied, delightful tale."

In this world there was a king named Sūdraka,<sup>24</sup> endowed with all the marks of a king and ruler of all the world. One day when the king surrounded by his company of ministers had entered the assembly, a rajput who had come from a foreign country with his wife and children, having come from the distant south country to seek occupation, said to the doorkeeper at the gate "Doorkeeper, attend to me. I, a rajput, with my wife and children, stand here, having come to seek occupation, since I have heard of the glory of the great king Sūdraka. Inform the king of what I say."

<sup>22</sup> In the other versions the solution is the same in essence. At the end of the story, however, S says that the birds regained their original forms of Garhavas and Apuras respectively. In 4 they return to their forms of Vidyālhuras.

<sup>23</sup> The other versions have essentially the same story. S and 5 have somewhat longer accounts of the debate within Viravara's family at the time of

the boy's sacrifice of himself. On the motif of self-decapitation in the worship of a god see J. H. Vogel's illustrated article "The Head-offering to the God dees in Pallava Sculpture" in *Bull. of the School of Oriental Studies, Univ. of London* vol 6 (1931) pp 529-543. The motif reappears again in 4 at 8.

<sup>24</sup> In 5 his city is Cibhivati. In 4 he is called Sūdrakadeva of the city of Vardhamāna.

reno<sup>47</sup> 'ktam mayā 'śakyam apī kartavyam iti vadatu bhavati lakṣ-  
mir<sup>48</sup> brūte dvatrīśallakṣanopetam putram<sup>49</sup> samāniya tanmātabha-  
ginyau<sup>50</sup> taccaranau dadhāte<sup>51</sup> svechhaya svayam apī svechhayā<sup>52</sup>  
pīta kātyāyanyai bālīm dadāti tada<sup>53</sup> rājñīh śobhanam bhavati keśā-  
karṣanaśīraśchedam<sup>54</sup> yadī putraḥ svīkaroti tadaī 'va na 'nyathā iti  
nigadya 'ntarhita<sup>55</sup> babbūva rājā sarvam śrutiā tadanusaranam<sup>56</sup>  
karoti

vīravaraś ca<sup>57</sup> sahāsa svagrīham gatva patnyām putre duhitā ca  
sarvam akathayat prābodhayac<sup>58</sup> ca tac chrutvā patni<sup>59</sup> vadati yad<sup>60</sup>  
etad duśkaram karma na kartavyam<sup>61</sup> tadā paraloke nistarah<sup>62</sup> katham  
bhavīyatī tat putraḥ śaktivaro brūte tāta, dhanyo 'ham yanma-  
rane<sup>63</sup> rāja cirajīvī rājyasya<sup>64</sup> nistarō bhavīyatī duhitā cā 'bhinanditā  
raja suguptah<sup>65</sup> sarvam śrutiā 'nupalakṣitas tiṣṭhati

vīravarah saparīvāras tatra gatvā tenai 'va vīdhīnā rajno vīpatti-  
kṣayahetave svaputram bhagavatyai bālīm dattva tacchokam pariḥaran  
rājno 'paradurghāyusṭvakamas<sup>66</sup> tena khadgenā<sup>67</sup> 'tmānaḥ śīraś cic-  
cheda<sup>68</sup> gurutaraśokena vīravarapatiṇi duhīta ca rajno<sup>69</sup> dirghāyus-  
ṭvakāma<sup>70</sup> svaśīraś ciccheda<sup>71</sup> rāja sarvam etad<sup>72</sup> avalokya saparīva-  
ravīravarasya<sup>73</sup> sattvikatvam<sup>74</sup> adhīgamya svaśīraś<sup>75</sup> chettum upaca-  
krame etāvati samaya ākaśavānī babbūva rājan, tvam ātmabālīm  
na dāsyasi tava kātyayani prasannā 'bhavat rāja vadati matar,  
yady etat syat tadā vīravarah saparīvāro jīvatu vīravare saparīvāre  
jīvite<sup>76</sup> rāja 'nupalakṣitah sahasā svagrīham āgataḥ

praptajīvano vīravarah patnīm putram duhitaram svagrīham sam-  
sthāpya nṛpadvaram āgataḥ tam ayatam alokya<sup>77</sup> rājā vadati vīra-  
vara,<sup>78</sup> kutra<sup>79</sup> gatva sthitam bhavata ka rodītī iti rāhasyam kathaya  
iti prīṣṭo brūte deva, ekā strī duḥkhinī rodītī tam nīhsaryā 'gato 'smi

<sup>47</sup> P aneno

<sup>64</sup> V r° ca

<sup>48</sup> MSS and V lakṣmī

<sup>65</sup> HO svag°

<sup>49</sup> P stāp°

<sup>66</sup> P dirghayuṣṭakāmās V dirghāyus-  
ṭvakāmās

<sup>50</sup> P "mātṛbh°

<sup>67</sup> H "genam O "genanamā

<sup>51</sup> P sre° d°

<sup>68</sup> O cheda

<sup>52</sup> P om

<sup>69</sup> HO om V nṛpater

<sup>53</sup> P taddsyā

<sup>70</sup> Variants for "yuṣṭva" as in note 66

<sup>54</sup> P putropi yadī k°

<sup>71</sup> O cheda

<sup>55</sup> P lakṣmīrāntarh°, om babbūva

<sup>72</sup> P eva tad

<sup>56</sup> P suguptam tad°

<sup>73</sup> P saparīvārasya vīravarasya

<sup>57</sup> P om

<sup>74</sup> HOV sāttvikam

<sup>58</sup> HO prab°

<sup>75</sup> P om sva

<sup>59</sup> P taipatnī

<sup>76</sup> P j° salī

<sup>60</sup> P yady

<sup>77</sup> P avalokya

<sup>61</sup> P kāriṣyati

<sup>78</sup> P om

<sup>62</sup> P paralokanīśīrak

<sup>79</sup> HO om

<sup>63</sup> P "marāṇḍd

rājño 'ktam vatsa, svagṛham gaccha athā 'paradine rājā sarvāmātyān samānlyā viravarasya saparivārasya sāttvikatvam<sup>80</sup> nūgaditavān tatah<sup>81</sup> sarve vismitā babhūvuh tadā viravaraprasādād rājā<sup>82</sup> sarvabhaumo babhūva viravarāya bahutarahayahastidhanajanamaniratnāni dattvā śekharadeśe sa rājā<sup>83</sup> kṛtaḥ

vada rājan viravaraśūdrakayor madhye ko mahān mahāsattvah<sup>84</sup> rājā vadati śrūṇu re vetāla sevakānām ayam eva dharmāḥ, yat prabhukārye prānāns tyajanti kūm tu śūdrako nrpatiḥ mahān<sup>85</sup> mahāsattvah, yad evamvidhasāḥasena<sup>86</sup> sevakam parivārasahitam jīvayitvā rājānam<sup>87</sup> kṛtavān nrpatāv iti vādini vetālah śūśrapāvṛkṣe punar lalāga

iti caturtho vetālakathāprabandhaḥ

### STORY 5

atha punar āṇiyamāno vetālah kathām aparām kathayati:

deva, campāvati<sup>1</sup> nāma nagarī purā "śit tatra viṣṇuśarmā nāma brahmanah prativasati tasya trayah putrā babhūvuh athai 'kadā tena yajñārtham kūrmam ānetum putrāḥ prasthāputāḥ gatvā taḥ kūrmo 'pi prāptāḥ eko brūte tvam enam gṛhāna aham<sup>2</sup> bhojanācañgah<sup>3</sup> katham aham nayiṣyāmī<sup>4</sup> aparo<sup>5</sup> brūte aham eva<sup>6</sup> nārīcañgah katham abam nayamī aparo brūte aham śayyācañgah katham imam nayamī ity anyonyam kalahāyamanāḥ punyasenānṛpateḥ sthānam gatvā jñāpayām asuh tato rājā tān samāśvāsyā tan-nirnayam kurvāno bhojanācañgasya randhanārtham sūpaharam ādi-deśa atha sūpahāre<sup>7</sup> 'nnam nayati bhojanācañgo vadati śmaśānasa-

<sup>80</sup> HOV *sattvīlām*

<sup>81</sup> P *tat śrūtā*

<sup>82</sup> P *sa rā*

<sup>83</sup> W *tatah putrām dākṣiṇāpateḥ rājā-nam śūdrakadeśaḥ kṛtaḥ*

<sup>84</sup> P *sattvāḥ*

<sup>85</sup> HOV for *m° m°, māhanasatvah*

<sup>86</sup> HOV *cañcikis*<sup>8</sup>

<sup>87</sup> HOV *rājā kṛtaḥ*

<sup>8</sup> P *campakārati Vcampakādiati* W

calls the brahman *śiṣṇusādīmī* and describes him as *āñgariṣayī*

<sup>9</sup> P *om*

<sup>10</sup> P *cañkāḥ over "cañcukh* V *"cañcukh*  
So throughout

<sup>11</sup> P *neṣyāmī*

<sup>12</sup> HOV *sa*

<sup>13</sup> PV *apt*

<sup>14</sup> P *"kāro . ānayati*

and returned" The king said "Son, go home" Then on the following day the king collected all his ministers and told them of the heroism of Viravara and his family, and all were astonished Then by the favor of Viravara the king became the ruler of the whole earth He gave Viravara very many horses, elephants, treasures, servants, and jewels and made him king in Sekharadeśa<sup>10</sup>

"Speak, king Of Viravara and Śūdraka which is the greater hero?" The king said. "Listen, goblin This is the only rule for servants, that they lay down their life for their lord But king Śūdraka is the greater hero, since by his prowess he brought to life his servant and his family and made him king"<sup>11</sup> As the king said this, the goblin hung again on the kñśapā-tree

So ends the fourth story of the goblin

### 5 THREE FASTIDIOUS YOUNG BRAHMANS<sup>12</sup>

Then as the goblin was again being carried along, he told another story

Your majesty, there was once a city named Campāvatī<sup>13</sup> In it there lived a brahman called Viṣṇuśarman<sup>14</sup> He had three sons Once upon a time he sent his sons to get a turtle for sacrifice They went and obtained a turtle One of them said "You pick it up I am fastidious about food How can I carry it?" Another said. "I am fastidious about women How can I carry it?" The third said. "I am fastidious about beds How can I carry it?" As they quarrelled thus among themselves, they came to king Punyasena<sup>15</sup> and informed him of the matter When he had calmed them, the king to decide the affair ordered a cook to cook for the one who was fastidious about food Then when the cook brought food, the fastidious man said "This is made of

<sup>10</sup> Loose syntax, supply राजा S adds further that वा son was made ruler of a province The MS W also says that the son was made king

<sup>11</sup> S adds that it is the duty of a wife to follow her husband, and that the son was like his father and mother in character, so that these two are not as brave as the king

<sup>12</sup> In A the brahman had four sons, of whom the eldest died, thus giving occasion for seventeen moralizing verses Thereafter with little visible connexion the sacrifice involving a turtle is begun

<sup>13</sup> In S called Dharmapura In S it is an *agradhā*, called वृक्षग्राहा, in the country of Anga, where Campāvatī is In K merely the country of Anga. W describes the brahman as *angarāgīya*

<sup>14</sup> — Whose joy is विशु In W and S he is विश्वरुद्ध In S he is called Govinda, and his four sons are Haradatta (who died), Somadatta, Yajnasadatta, and Brahmadatta

<sup>15</sup> — Army of virtue In S Prasenajit, in S Dharmadhvaja In S he lives in the city of विजयपुरा

mīpasthalasya<sup>8</sup> dhānyasye 'dam mayā<sup>9</sup> na bhoktavyam ity utthāya cahitah atha nārīcaṅgasya sthāne nānālamkārabhūṣitā varāṅganā prasthāpitā tām āyātām ālokya nārīcaṅgo vadati eṣā chāgagandhā 'trā "gatya mām<sup>10</sup> kīmartham kādarthayati nāsām<sup>11</sup> dhrtvā kātham apī tāsthau śayyācaṅgo dīvyaśayyāyām suptvā<sup>12</sup> prātar vadati dur-gatāyām śayyāyām keśasahutāyām suptvā mama gātram raktavar-nam jātām

athā 'paradine<sup>13</sup> rājā sūpakāram ādideśa. kā vārttā<sup>14</sup> teno 'ktam, deva, satyam bhojanacaṅgah<sup>15</sup> tan nīyamānam<sup>16</sup> annam śmaśānabhū-mijam iti nīndati<sup>17</sup> tatkāvyaṁ<sup>18</sup> śrutvā varāṅganām prāha varāṅ-ganā prṣṭā brūte deva, kumāro mām chāgagandhām nīndati rājño 'ktam kātham tvayi chāgagandhah iti prṣṭā brūte deva, mama<sup>19</sup> mātārī mṛtāyām matpītā<sup>20</sup> mām chāgadugdhenā 'jīvayat. tasmāt satyam evā 'yam nārīcaṅgah śayyācaṅgasya prṣṭhe cihnam<sup>21</sup> dīṣṭvā brūte satyam ayam śayyācaṅgah tatas<sup>22</sup> tena rājñā traya eva dīvya-putrā bhūṣayitvā svadeśam prasthāpitāḥ

vada rājan eṣām madhye ko mahān rājā vadati: śrnu re vetaśa śayyācaṅgo<sup>23</sup> mahān nrpatāv iti vādini vetaśaḥ śiśapāvṛkṣe punar lalāga

iti<sup>24</sup> rājñāḥ paricchedam vijñāya jagatīpateḥ  
vyaktavācam agham kṛtvā śiśapām kūnāpo gataḥ (1)

iti pañcamo vetaśakāthāprabandhaḥ

<sup>8</sup> V 'sthala jāḍasya

<sup>9</sup> P annam

<sup>10</sup> P kīm m<sup>o</sup>

<sup>11</sup> HO nāśām. P ity uktā nāśākām

<sup>12</sup> P dīvyaśayyācaṅgopī dī-  
yaśayyādyām supti

<sup>13</sup> P 'pare

<sup>14</sup> P v<sup>o</sup> sūpakāra

<sup>15</sup> P ayam bh<sup>o</sup>

<sup>16</sup> HOV tat nāyamānam P yaddā-n-  
yamānam

<sup>17</sup> P kṛtiā n<sup>o</sup>

<sup>18</sup> HOV om through nīndati in next  
line

<sup>19</sup> P om

<sup>20</sup> P om mat

<sup>21</sup> P keśac<sup>o</sup>

<sup>22</sup> P for tatas tena tad dīṣṭād śruti ca

<sup>23</sup> P eṣām madhye k<sup>o</sup>

<sup>24</sup> P om vs For rājñāḥ, II rājñā, O  
rājñā For agham, V ayam W has a  
very corrupt verse iti caśīgāparicchedo  
tarakāraṇe rājñā bhaśāgam arāgamyā  
maunam bhaśājaiśāzā luṇāpah punar  
api tataḥ śiśapāditarum agamat

grain from ground near a cemetery, I will not eat it" Saying this, he got up and left<sup>5</sup> Then a beautiful woman decked with various ornaments was sent to the one who was fastidious about women The fastidious man looked at her when she had come and said "Why does this woman come here smelling like a goat and annoy me?" Holding his nose he stayed there with difficulty The man who was fastidious about beds slept on a divine bed and said in the morning "My body has become red from sleeping on a miserable bed full of hairs"<sup>6</sup>

On the next day the king said to the cook "What news?" He replied "Your majesty, truly he is fastidious about food The food that was brought him he found fault with and said that it was grown in a place near a cemetery" When he had heard of his astuteness, he spoke to the beautiful woman She when questioned said "Your majesty, the young man found fault with me, saying that I smelt like a goat" The king said "Why do you smell like a goat?" She replied "Your majesty, when my mother had died, my father nourished me with goat's milk Therefore in very truth this man is fastidious about women" Seeing the mark on the back of the man who was fastidious about beds, he said "Truly this man is fastidious about beds" Then the king decorated all three brahmans and sent them home<sup>7</sup>

"Speak, king Among them which is the greatest?" The king said "Listen, goblin The one who is fastidious about beds is the greatest"<sup>8</sup> As the king spoke thus, the goblin hung again on the *śiṅsapā* tree

1 When he had heard the king, the lord of the earth, give this solution, the corpse made it a sin on his part that he had spoken out and went to the *śiṅsapā* tree

So ends the fifth story of the goblin

<sup>5</sup> In the other versions the food is the king's meal and the specific cause of the brahman's disgust was the reek from burning corpses which had infected the grain

<sup>6</sup> In the other versions a single horse hair was found under seven mattresses

<sup>7</sup> In S nothing is said about the fate of the brahmans or about what happened to their father's sacrifice S says that they remained at the king's court and so incurred guilt by obstructing the sacrifice For K see next note Our version forgets the sacrifice

<sup>8</sup> S says that the third man was most fastidious since the mark of the hair was obviously seen and imposition was out of the question, while the other two might have acquired their information from someone else K adds that because the sacrifice was obstructed the father and his wife died The riddle is then a double one Which is guilty of their death and which is most fastidious? The king answers that the one fastidious about beds is most fastidious and the two who were inferior to him were guilty of their parents death

## STORY 6

atha<sup>1</sup> punā rājñā "nlyamāno vetalah kathām aparām kathayatū-

deva, ujjayinyām<sup>2</sup> nagaryām sudarśanānāmo<sup>3</sup> narapatir āśit tasya  
rājye<sup>4</sup> harīsvāmī nāma brahmanah sakalagunasampannas tashau  
tasya somaprabhā nāma kanyā 'bhavat sā<sup>5</sup> rūpayauvanavatī pitaram  
abравit tāta, jñānivijñāniśurānām<sup>6</sup> madhya<sup>7</sup> ekasmai vivāhena dāsyā-  
tha<sup>8</sup> hasan<sup>9</sup> harīsvāmī tadvacanam aṅgīltavān tatas tayā mātā-  
bhrātror api<sup>10</sup> tadvacanam aṅgikāritam ity eva kāle caturaṅgaseno<sup>11</sup>  
nāma narapatih sudarśanam jetukāma ājagāma tadā sudarśanah  
pātrāmātyaiḥ samālocya tasya balavataḥ pritaye vicakṣanam harīsvā-  
minam bahutarasambhāram dattvā prasthāpitavān tataḥ sambhāram  
prāpya harīsvāmino vacanāmṛtena tṛptaś caturaṅgasenah svadeśam  
agamat tadānum eko dvijakumāro harīsvāminam abravit tāta, soma-  
prabhā kanyā te<sup>12</sup> mama vivāhena diyatām tadā<sup>13</sup> harīsvāmī kanyā-  
bhūmatam<sup>14</sup> tam<sup>15</sup> abravit tad avagamya dvijaputreno 'ktam: tāta,

<sup>1</sup> P athairā punar āṇiyam<sup>16</sup> HOV  
punah r<sup>17</sup>.

<sup>2</sup> HO ujjayanydm

<sup>3</sup> O sudarśano nāmo PV sudarśano  
nāma W calls him punyascna (sic)

<sup>4</sup> P om V rājño

<sup>5</sup> HOV om

<sup>6</sup> HO "sūrāpām

<sup>7</sup> MSS and V madhye

<sup>8</sup> V dātavyam

<sup>9</sup> P śrutiā h<sup>18</sup>

<sup>10</sup> P om api tad

<sup>11</sup> P bere only turamgaseno W so  
throughout

<sup>12</sup> P tata kanyā

<sup>13</sup> P tata

<sup>14</sup> HO kanydm abhīhitam

<sup>15</sup> P om

## 6 HOW SOMAPRABHĀ WAS RESCUED BY HER THREE SUITORS

Then as he was being carried along again by the king, the goblin told another story

Your majesty, in the city of Ujjayini there was a king named Sudarśana<sup>1</sup> In his kingdom there resided a brahman named Harisvāmin,<sup>2</sup> endowed with all good qualities He had a daughter named Somaprabhā<sup>3</sup> She, possessing youth and beauty, said to her father "Father, you must give me in marriage to one of those men who possess knowledge or the skill of an artificer or courage"<sup>4</sup> Smiling, Harisvāmin agreed with what she said Then she made her mother and brother also agree to her resolution At that time a king named Caturaṅgasena came desiring to conquer Sudarśana<sup>5</sup> Sudarśana, after consulting with his counsellors and ministers, gave the wise Harisvāmin great treasure and sent him to win over that powerful king When he had received the treasure Caturaṅgasena was pleased with the ambroial words of Harisvāmin and went to his own country Then a brahman youth said to Harisvāmin "Father, give me your daughter Somaprabhā in marriage" Then Harisvāmin told him of the girl's resolution Having heard that, the brahman said "Father, I possess great knowledge,"<sup>6</sup>

<sup>1</sup> — Handsome In W and S called Puṇyasena in S Mahābala

<sup>2</sup> — Whose lord is Hari In S, but not in K, he is said to be the minister of peace and war In S also he is minister but the fact that he is a brahman is not mentioned His name there is Haridasa

<sup>3</sup> — Splendid as the moon In S Mahādevi

<sup>4</sup> The distinction between *yādīna* and *rūḍīna* is seen from what follows and is even better seen in S *yādīna*, as opposed to *rūḍīna* is theoretical knowledge which in such late Sanskrit as these texts includes preëminently astrology and divination In S it is defined as the ability to tell of the past and the future S makes the *yādīna* a *gopaka* or astrologer and in the solution S says *sadd gopakatākṣīṇau paropata rāga na kum* 'are not astrologers and artificers always subordinate assistants to others' *rūḍīna* is applied or technical knowledge, ability to make things as is seen plainly from the pas-

sage just quoted, where *takṣaṇa* = *rūḍīna*

<sup>5</sup> Caturaṅgasena = having an army made up of (all) four branches, i.e. foot, horse, chariots, and elephants W calls him *Turaṅgasena* = having an army of horses, but this seems a mistaken form In S the brahman is sent to conclude a treaty with the king of the Deccan who was invading the kingdom In S he goes off to the king of the Deccan for an unspecified purpose

<sup>6</sup> In S the *rūḍīna* goes to the father and demonstrates his ability by making a chariot with which he shows him heaven and all the worlds In K, he shows him the worlds without the aid of the flying chariot The *śūra* goes to the brother and the *yādīna* to the mother In S also the *rūḍīna* goes to the father and brings him back to Ujjayini by means of a flying chariot The *yādīna* goes to the brother The *śūra* goes to the mother and claims ability to hit the mark with an arrow by ear alone without seeing the mark

aham mahāñāni 'ty ātmano<sup>16</sup> jñānitvam upadarśya harisvāmino jāmātrtvam upalabhyā vivāhasāmagrīm ānetum ājagāma harisvāmī ca<sup>17</sup> rājasthānam gacchann āste

tasminn eva samaye 'sya putram devasvāminam somaprabhāpāni-grahanam aparadvijakumāro<sup>18</sup> yayāce tadā<sup>19</sup> 'sau bhaginīsamudirita-vacanam<sup>20</sup> niyagāda sa tac chrutvā "tmano vijñānitvam upadarśitavān devasvāminah<sup>21</sup> svikāram āśadya vivāhasāmagrīm ānetum agāt tasminn eva samaye harisvāmino brāhmanyāḥ sthāne 'paro dvijakumārah somaprabhāpāni-grahanam yayāce tade 'yam<sup>22</sup> duhitur udīrītavacanam nigaditavatī tac chrutvā 'yam vadati mātar,<sup>23</sup> aham mahāsura ity ātmanah śūratvam upadarśayām āśa kanyāyā mātuh svikāram<sup>24</sup> āśadya vivāhasāmagrīm ānetum gatah<sup>25</sup> atha harisvāmī caturañgasenasya vṛttāntam sudarśane nṛpatau kathayitvā harṣad rājñāḥ prasādām<sup>26</sup> prāpya svagṛham āgatah

athai 'kadā traya eva dvijaputrāḥ sasāmagrīkāḥ somaprabhāpāni-grahanacikīrśavo<sup>27</sup> harisvāmino grham āgatya mīltāḥ tadānūm harisvāmī somaprabhām na paśyati tasya ca patni tām analokyā<sup>28</sup> roditi devasvāminā 'pi sā nā 'valokitā tato<sup>29</sup> harisvāmī saparīvīro vilapañc tiṣṭhati tadā jñāni vadati harisvāmin, mā kranda tava kanyām dhūmranāmarākṣaso<sup>30</sup> nītvā "ste vīndhyāṭavyām<sup>31</sup> tac chrutvā vi-jñāni vadati ratham aham<sup>32</sup> kariṣyāmi, yatha<sup>33</sup> vīndhyāṭavim ava-lañghya<sup>34</sup> sahasā yena rathena jītvā tām āneśyāmi tada śūro vadati tāta, rakṣasam jetum<sup>35</sup> aham samarthāḥ iti tathā kṛtvā rathārūḍho rakṣasam vījītya somaprabhām jītvā<sup>36</sup> śūro harisvāmino grham ajagāma tam āyātām ālokya pānigrahanacikīrśavo 'nyonyam kalahāyante harisvāmī ca sarvān kṛtopakārān avalokya vīsmītas tasthau

vada rājan somaprabhā kasya patni bhavati<sup>37</sup> rājā vadati śānu re vētāla somaprabhā śūrasya patni bhavati<sup>38</sup> nai 'tayoh<sup>39</sup> yatah pitur aṅgikārān mātūr aṅgikāro gariyān rākṣasajītvā<sup>40</sup> ca jñāni-

<sup>16</sup> HO *ātmand* V *ātmanah*

<sup>18</sup> HO *om*

<sup>17</sup> P *om*

<sup>19</sup> P "nāmā rākṣ" V *dhūstran* W

<sup>18</sup> P *aparo dīy*<sup>o</sup>

<sup>20</sup> P *trāmṛdākṣ*<sup>o</sup> (i e *brahma*<sup>o</sup>)

<sup>19</sup> P *talo*

<sup>21</sup> P *om*

<sup>20</sup> P *bhagnīsam*<sup>o</sup>

<sup>22</sup> P *om*

<sup>21</sup> P *talo d*<sup>o</sup>

<sup>23</sup> P *tathā*

<sup>22</sup> HO *tadayam*

<sup>24</sup> P *abhiñāñghya*

<sup>23</sup> HO *mātarām*

<sup>25</sup> P *a*"*j*<sup>o</sup>

<sup>24</sup> P *señdraracanam*

<sup>26</sup> PV *vījīta*

<sup>25</sup> HO *gata*

<sup>27</sup> P *bhartṣyātī*

<sup>26</sup> HO *om*

<sup>28</sup> P *om*

<sup>27</sup> P *somaprabhāyād pāṇi*<sup>o</sup>

<sup>29</sup> HO *netayor* P *netarayoh*

<sup>28</sup> P *ālokya* V *ālocya*

<sup>30</sup> V "ja, nīde

and when he had given proof of his knowledge and received Harisvāmin's promise that he should be his son in law, he went to bring the necessary accoutrements for the wedding. And Harisvāmin went to the king.

At that very time another brahman youth asked Harisvāmin's son Devasvāmin<sup>1</sup> for Somaprabhā's hand. He told him what his sister had said. The youth when he heard that, gave proof of his skill as an artificer. Having obtained Devasvāmin's consent, he went to get the necessary accoutrements for the wedding. At that very time another brahman youth asked Harisvāmin's wife for Somaprabhā's hand. Then she told him what her daughter had said. Hearing that he said "Mother, I am very courageous" Saying that he gave her proof of his courage. When he had obtained the consent of the girl's mother, he went to get the necessary accoutrements for the wedding. Then Harisvāmin told king Sudarśana what had happened with Caturangasena and when the king had joyfully given him a reward, he went home.

One day all three young brahmans came to Harisvāmin's house with the appointments for a wedding desiring to marry Somaprabhā, and met. Then Harisvāmin could not find Somaprabhā. And his wife, not seeing her, wept. Nor could Devasvāmin find her. Then Harisvāmin and his family lamented continually. Then the man of knowledge said "Harisvāmin, do not lament. An ogre named Dhūmrā<sup>2</sup> has taken your daughter and is in a forest in the Vindhya mountains." Hearing that the artificer said "I shall make a chariot so that having quickly traversed the forest in the Vindhya I may win her by means of it and bring her here." Then the brave man said "Father, I am able to conquer the ogre." Doing as he said the brave man, mounted on the chariot, overcame the ogre and won Somaprabhā and came to Harisvāmin's house. When they saw that he had returned, desiring to marry her they quarrelled with one another. And Harisvāmin, since he saw that all had done services, was perplexed.

"Speak, king. Whose wife is Somaprabhā?" The king said "Iisten, goblin. Somaprabhā is the wife of the brave man, and not of the other two. For the mother's consent is weightier than the father's. And also because of the fact that he conquered the ogre. The man of knowledge and the artificer were appointed by fate and provided to further the brave man's deed." When the goblin by the pretext of a

<sup>1</sup> — Whose lord is god. In S he is not named.

<sup>2</sup> — Smoke-colored. In S Dhūmrā is K. Dhūmrākṣa in C un-named.

The first reason given here that the mother's consent is weightier than the father's is not found in the other versions and in S would be impossible since the brother there promised the girl to the brave man.

viññāninau śurasya kāryasiddhaye vidhūnā niyojya dattau iti praśna-  
cchalena nrpater maunam<sup>41</sup> ahārya vetālah śinśapāvrkṣe<sup>42</sup> punar lalāga  
iti saśtho vetālakathāprabandhaḥ

Story 7<sup>1</sup>

nrpaproktam<sup>2</sup> idam śrutvā vetālo vihasan punah  
nrpaskandhād<sup>3</sup> drutam gatvā śinśapātarum ālagat (1)

punar<sup>4</sup> āniyamāno vetālah kathām aparām kathayati:

deva, tāmrāliptikā<sup>5</sup> nāma nagari purā "sīt tasyām pracandasinīho<sup>6</sup>  
nama rājā<sup>7</sup> babhūva tasya rājñah prītibhūmih sattvaśilo<sup>8</sup> nāma kāpā-  
likas<sup>9</sup> tasthau athai 'kadā tena samam rājā mrgānveśanāya vanam  
praviveśa aranye bhraman kṣutpipāśārditah śrāntaḥ sa nrpatir āsit<sup>10</sup>  
tadanum ayam sattvaśilo<sup>11</sup> rājñah kṣutpipāśāpāśāntaye divyāmalaki-  
phalayugalam dattavān rājā tat phalam khāditvā tṛṣṇākṣudvihinah<sup>12</sup>  
śānto babhūva tadā "malakīphaladvayadānena<sup>13</sup> sa kāpālikas tasya  
prānādhikapriyo babhūva tadā 'nena saha rājā sukhena kālam naya-  
mānas<sup>14</sup> tiṣṭhati anantaram sinhaladvīpeśvaro rājñah pracandasinī-  
hasya dhauryamaryādāgāmbhīryāni śrutvā kuvalayavatīm tanayām<sup>15</sup>  
vivāhena dātum asya sthāne yānapātram dattvā bhadrataramanuṣyam  
prasthāpitavan

tadā kuvalayavatisaundaryanirikṣanārtham sattvaśilam ayam rājā<sup>16</sup>  
pracandasinīhah samādideśa tatas tena sinhaladvīpād āgatena saha  
sattvaśilo gacchann āste etāvati samaye vāyuvegena vahitram jale  
numagnam abhavat tataḥ sattvaśilo jale samtarān<sup>17</sup> ratnaśailaśikharam  
ekam apaśyat tatrasthām pārvatipratimām pūjayitvā niṣkrāmantīm  
ekāṁ kanyām traīokyamohanīyākṛtīm<sup>18</sup> sakhisametām avalokya sat-

<sup>41</sup> P maunabhaṅgam ḍcarya

<sup>4</sup> W calls him a kārpaṭīka

<sup>42</sup> HO pūrṇaḥ s<sup>o</sup> punar

<sup>10</sup> P abhūv

<sup>1</sup> In W 8

<sup>11</sup> P s<sup>o</sup> nāmāh kāpālikā

<sup>2</sup> W om. verse

<sup>12</sup> P kṣutpipāśārditah

<sup>3</sup> P punah skandhād

<sup>13</sup> HO tadā dm<sup>o</sup>

<sup>4</sup> P atha p<sup>o</sup>

<sup>14</sup> P nayann āste

<sup>5</sup> W has name in corrupt form

<sup>15</sup> P kanyām

<sup>6</sup> P pracandasena throughout HOV  
as P here only W cāpādīha

<sup>16</sup> P om  
<sup>17</sup> HO sañcāraparātma<sup>o</sup> P om śaila

<sup>7</sup> HO dṛijo

<sup>18</sup> V s<sup>o</sup> ratnaśailaśikharam

<sup>8</sup> PV satyāśīla throughout W as  
HO

<sup>19</sup> HO "mohinīyā" V traīokyamo-  
hīnīm

riddle had brought an end to the king's silence, he hung again on the *śiṅkapā* tree

So ends the sixth story of the goblin

### 7 How King PRACANDASINHA REWARDED SATTVASILA<sup>1</sup>

1 When the goblin had heard the king's answer, laughing he again left the king's shoulder quickly and hung on the *śiṅkapā* tree

As the goblin was being carried along again, he told another story

Your majesty, once there was a city called *Tāmrahptikā*<sup>2</sup> In it there was a king named *Pracandasinha*<sup>3</sup> An ascetic named *Sattvasila*,<sup>4</sup> who was an object of the king's affection, lived there. Now one day the king entered the forest with him to hunt deer. As he wandered in the wood the king was afflicted with hunger and thirst and became weary. Then *Sattvasila*, to appease the king's hunger and thirst, gave him two delicious *āmalaka* fruits. The king when he had eaten that fruit was freed of his thirst and hunger, and felt rested. Because of the gift of the two *āmalaka* fruits the ascetic became dearer to him than life itself. The king continually passed the time pleasantly with him.

Meanwhile the lord of Ceylon,<sup>5</sup> having heard of king *Pracandasinha*'s courage, propriety, and depth of character, prepared a ship and sent to his land an excellent man to offer the hand of his daughter *Kuvalayavati*<sup>6</sup> to the king. Then king *Pracandasinha* ordered *Sattvasila* to inspect *Kuvalayavati*'s beauty. *Sattvasila* went with the man who had come from Ceylon. At that time owing to the fury of the wind the ship sank in the sea. *Sattvasila* saw in the sea as he traversed it a jewelled mountain peak. He saw a maiden who lived there, whose appearance bewitched the three worlds, departing with her companions

<sup>1</sup> The other versions have numerous differences in detail and also different solutions of the riddle. These will be given below.

<sup>2</sup> In S *Tāmralipti* in S *Malavati*

<sup>3</sup> — Terrible lion. W has *candisinha* for *candisinha*. In S *Cāṇaśāṅha* (so the MSS. of h.) in G *Gāṇḍīśīpa*.

<sup>4</sup> — Of virtuous character. In S he is a rajput and does not gain the king's favor until in the forest he gives him the fruit and shows him the way. In G he is a nameless rajput and gains the king's favor as in S. This is the only

version that calls him a *lāpālī* *la* and W has *Ādṛpātīka* instead.

<sup>5</sup> In S *Sattvasila* was sent to Ceylon to make the first overtures for the princess's hand. The ship was moored to a flagstaff rising from the sea and when the staff sank *Sattvasila* plunged in after it. In G he goes merely to the coast (there is no mention of a projected marriage) and apparently finds a temple to *Devī* on an island in the sea.

<sup>6</sup> — Possessing water-lilies. She is not named in S and the incident is omitted in S as explained in the last note.

after worshipping Parvati, and he was smitten with love<sup>1</sup> At that moment seeing her confidante approaching he spoke his desire Hearing that she said "Excellent man, wait here I shall go and inform my mistress of your wish" She went and told her the whole matter The girl when she had heard Sattvasīla's wish from her friend's mouth, laughed and ordered her "Friend, go and say to him that he should bathe in my pool that is inside and then come to me" She went and told him "Listen, excellent sir When you have bathed in my mistress's pool, come" Then he with joy quickly plunged into the pool and rose up from it, and finding that he had come into Pracandasinha's pleasure-pool, he stood there pining for her and lamenting The men of Pracandasinha's city seeing Sattvasīla in this condition informed the king "Your majesty, Sattvasīla whom you sent to inspect Kuvalayavati's beauty has come and is weeping on the bank of the pool" When he had heard that, the king was astonished and went to Sattvasīla Seeing him he said to him "Friend, what is the meaning of this" In reply he told him the whole story from the beginning

When he had seen that, the king with joy embarked with him on a ship and went to that same place And when he had come and seen her, the king too was smitten with love She also, seeing Pracandasinha, was struck with love<sup>2</sup> Then she managed in spite of her distress to give her confidante many things with which to show hospitality and sent her off and showed the king hospitality Afterwards she sent another girl and informed him of her desire Hearing that the king said "Friend, your mistress shall put herself at my disposal Go and say that" She went and informed her mistress of Pracandasinha's wish Hearing that she said "Go and say to that king 'I have given myself' Let the king desire of me as he pleases"<sup>3</sup> At the command of her mistress the attendant went and informed him of her words Then the king said "Let her come to me" She, Lāvanyavati,<sup>4</sup> with her attendants came to the king Seeing that she had come, the king said "Lāvanyavati, if you have given yourself to me, then I likewise give you to Sattvasīla who is dearer to me than my life If you disregard my word, then you will incur great guilt by the sin of taking

<sup>1</sup> In the other versions Sattvasīla worships first and then the girl approaches and worships <sup>2</sup> has an account of the girl's dwelling she is a Daitya or Asura maiden daughter of the Asura Kālāneśī who was slain by Viṣṇu

<sup>3</sup> In S it is not said that he fell in

love with her in S it is definitely said that he did not fall in love <sup>4</sup> omits to mention his feelings toward her

<sup>5</sup> For the construction *māyya* *ākāśa* see Speyer § 11.

<sup>6</sup> = Charming She is not named in the other versions and here also the word may be an epithet

ṣyati tadā sā<sup>41</sup> kanyā dānabhañgadosam apahartum āha tava<sup>42</sup> yā  
 prītis tām eva kuru tato nrpatinideśāt<sup>43</sup> sā kanyā sattvaśilam anu-  
 gatā<sup>44</sup> sattvaśilas<sup>45</sup> tayā līvanyavatyā sīhā 'śeṣasukham anubhavans  
 tasthau etāvati samaye<sup>46</sup> rājā<sup>47</sup> sattvaśilam avocat tadāmalakīpha-  
 ladvayadānena<sup>48</sup> lāvanyavati prāptā bhavatā, aparam apī punyam  
 bhavato bhaviṣyatī sattvaśilo vadati deva,<sup>49</sup> tava prasādād vā kīm  
 na mama<sup>50</sup> bhaviṣyatī atha lāvanyavati sattvaśilam abravit bho  
 svāmīn, pracandasinho mahārājah svagrham vīhāyā "ste ayam tāvan  
 mahān doṣāḥ ato 'ham bravīmī. etatsarovare snātvā svadeśam  
 gacchāmah

rājan<sup>51</sup> pracandasinhasattvaśilayor madhye ko mahāsattvah rājā  
 vadati śrnu re vetāla rajā<sup>52</sup> pracandasinha eva<sup>53</sup> mahāsattvah yatas  
 tadāmalakīphaladvayam smrtvā kāmapīdito 'pi tām traulokyamohinīm<sup>54</sup>  
 asmai prādāt nrpatav iti vādīmī vetālah punah<sup>55</sup> śiśapāvṛkṣe lalāga

iti<sup>56</sup> vadati mahīpe maunabhañgam vīhāya  
 kaṭhīnacarīta eṣa prādravad<sup>57</sup> vṛkṣaśākhām  
 avasad<sup>58</sup> atha saharṣo ghargharāpārabhāji-  
 drumatalam apī gatvā tam punar bhūpa eṣah (2)  
 savismayo<sup>59</sup> bhumīpatir grhitvā  
 skandhapradeśe<sup>60</sup> vīniveṣya<sup>61</sup> rātrau  
 yayau parāvṛtya mahābalam tam<sup>62</sup>  
 sāndrāndhakāre pathi vikramārakah (3)

iti saptamo vetālakathāprabandhah

### STORY 8<sup>1</sup>

tato<sup>2</sup> grhitvā kunapam mahīruhāt  
 pravṛddhavegenā vrajan<sup>3</sup> mahīpatih  
 sa tam samālokya nrpam kutūhalāt  
 kathām vicitrām punar eva bhāṣate (1)

atha punar āṇiyamāno vetālah praśnāntaram<sup>4</sup> akārṣit

<sup>41</sup> P sāpi

<sup>55</sup> PV s° p°

<sup>42</sup> PV deva t°

<sup>56</sup> W om verse

<sup>43</sup> P "nīredāt V "nīrdeśat

<sup>57</sup> O prātadura H prātadra or  
 "dusa V prātadā

<sup>44</sup> O ḍgatā V ḍvṛṇot

<sup>58</sup> O apāṣad V avasarad

<sup>45</sup> P sa s°

<sup>59</sup> W om verse

<sup>46</sup> P kale

<sup>60</sup> PV svaskandhadēśe

<sup>47</sup> HO om

<sup>61</sup> MSS and V "vīṣya

<sup>48</sup> HO tāvāmal°

<sup>62</sup> HO tat

<sup>49</sup> P om

<sup>63</sup> In W 7

<sup>50</sup> P om

<sup>64</sup> W om verse

<sup>51</sup> O rājanah P etālo vadati : ada r°

<sup>65</sup> HO trājen mahīpati

<sup>52</sup> P om

<sup>66</sup> P for p° a°, kathām apārdm katha-

<sup>53</sup> P om

back a gift" The girl to avoid the sin of taking back a gift said "Do just what pleases you" Then at the king's command the girl followed Sattvaśila He continually enjoyed perfect pleasure with Lāvanyavati At that time the king said to Sattvaśila "Because of the gift of those two āmalaka fruits you have obtained Lāvanyavati Moreover spiritual merit shall be yours" Sattvaśila said "Your majesty, through your kindness indeed what may I not attain?" Then Lāvanyavati said to Sattvaśila "My lord, the great king Pracandasinha has abandoned his home and stays here This is after all a very bad thing So I say 'Let us bathe in that pool and go to your country'"<sup>11</sup>

"Oh king, which of the two, Pracandasinha or Sattvaśila, is the nobler?" The king said "Listen, goblin It is king Pracandasinha rather than is nobler For remembering those two āmalaka fruits, though he was smitten with love, he gave him that woman who bewitched the three worlds"<sup>12</sup> As the king spoke thus, the goblin hung again on the śūnapā tree

2 As the king spoke thus, that cruelly acting goblin left him since he had broken his silence<sup>13</sup> and fled to the limb of the tree Then that protector of the earth again went cheerfully to the foot of the tree which was situated on the further bank of the Ghargharā and stopped

3 The lord of the earth, Vikramārka,<sup>14</sup> astonished seized that very strong one and placed him on his shoulder and went through the night, returning on the intensely dark road

So ends the seventh story of the goblin

## 8 HOW MADANASUNDARI CHANGED THE HEADS OF HER HUSBAND AND HER BROTHER

1 Then the ruler of the earth took the corpse from the tree and moved along with great speed He looked at the king with curiosity and again told him a surprising story

Then as the goblin was being carried along again, he propounded another question

<sup>11</sup> In S Sattvaśila stayed with his wife and ruled over her cities

<sup>12</sup> In S the servant was nobler because he had done the first favor i.e by giving the fruit In S Sattvaśila is the nobler because he plunged into the sea without knowing what would happen to him while the king knew all the circumstances before he made the

plunge S but not K adds that the king did not fall in love with the girl because he knew that no longing would win her for according to the narrative the girl looked upon him as a father

<sup>13</sup> maunabhaṭṭapāṭa must be taken as a bahuvrīhi

<sup>14</sup> = Vikramāditya

deva, ūśit ūobhāvati nīma nagari tasyām yaśahketunāmo<sup>4</sup> rājā gauribhāktas tāsthau tātra devī svayam adhiśhānam akarot tasmin<sup>5</sup> nānādīgde<sup>6</sup> id īgatya lokā<sup>7</sup> bhagavatīm arcayanti<sup>8</sup> striyāḥ sarvā nānāvidhamāfigalām<sup>9</sup> kuryuḥ athai 'kadā ūuddhapaṭanāmno<sup>10</sup> duhitā madanasundari sakhijanaparijanapariṇyptā<sup>11</sup> bhagavatīm pūjayitum<sup>12</sup> ījagāma etasmin samaye tām<sup>13</sup> īlokya dhavalō nāma rājakumāra ekīb<sup>14</sup> kāmapīḍitāḥ pītarām abravīt tāta, yadi ūuddhapaṭanāmno nīpīṭes tanayā madanasundari mama bhāryā bhavatī<sup>15</sup> tadā 'ham jīvāmi tac chrutvā dhavalasya pītā ūuddhapaṭam abravīt rajāns, tava putrīm mama putrāya dehi tadā<sup>16</sup> teno 'ktam yam prati devī<sup>17</sup> prasīdati sa tasyāḥ patīr bhavatī tac chrutvā dharmavan putram abravīt putra, devī yasya prasannā bhavatī sa tasyāḥ patīr bhavatī iti rahasyam ūrutvā mahādevīm īradhayitum upacakrame stutvā<sup>18</sup> ca śīraś chettum upacakrame tadā devī prasanna tam uvaca vatsa, ma sāhasam kārṣīḥ madanasundari tava patī bhavīyyati tato labdhavaraprasādāḥ sa dhavalō rājakumaras tasyāḥ panigrahanam ūcarya tayā saha nānāsukham anubhavaṇī tiṣṭhati

athai 'kadā ūuddhapaṭasya putrāḥ ūvetapaṭo madanasundarīm<sup>19</sup> bhaginīm dhavalām ca bhaginīpatum ūdaya pītū ūdeśāt svadeśam gacchann aste ity eva kale gaurimandapam īlokya dhavalō vadati

<sup>4</sup> PV °namā P om rajā

<sup>5</sup> P tasyām V tātra

<sup>6</sup> PV lolo

<sup>7</sup> H arcayantīm arcayanti

<sup>8</sup> P om vīdhā

<sup>9</sup> W °pāṭṭa also °pāṭala The son's name ūretapata is not in W unless ūtūddhapaṭṭa in an unreadable passage is his

<sup>10</sup> PV om partjana

<sup>11</sup> HOV pūjītum

<sup>12</sup> P t° a° after rājakumāras

<sup>13</sup> PV om

<sup>14</sup> P bhavīyyati jīvīyyāmi

<sup>15</sup> P tat ūrutvā

<sup>16</sup> P om

<sup>17</sup> P sa devīm pūjāyīta stutvā etc V om through upacakrame

<sup>18</sup> HO °daribhag°

Your majesty, there was once a city called Sobhāvatī<sup>1</sup>. There lived in it a king named Yaśahketu,<sup>2</sup> who was devoted to Gauri.<sup>3</sup> There the goddess herself made her abode. To it came men from various distant countries and worshipped the goddess. All the women would perform the various rites.<sup>4</sup> Then one day Madanasundari<sup>5</sup> the daughter of (a king) named Śuddhapaṭa,<sup>6</sup> surrounded by a retinue of attendants, came to worship the goddess. At that time a prince, named Dhavala,<sup>7</sup> seeing her was smitten with love and said to his father "Father, if Madanasundari, the daughter of king Śuddhapaṭa, becomes my wife, then only I shall live". Hearing that Dhavala's father said to Śuddhapaṭa "King, give your daughter to my son". He answered "He towards whom the goddess shows favor shall become her husband". Hearing that the pious man said to his son 'Son, he towards whom the goddess is kindly disposed shall become her husband". When he had heard this secret, he undertook to propitiate the great goddess. And having praised her, he began to cut off his head.<sup>8</sup> Then the goddess was pleased and said to him "Son, do not act rashly. Madanasundari shall become your wife". Having obtained the favor of this boon prince Dhavala married her and with her enjoyed manifold pleasures continually.

Then one day Śvetapaṭa,<sup>9</sup> Śuddhapaṭa's son, with his sister Madanasundari and Dhavala, his sister's husband, at his father's command was going to his own country.<sup>10</sup> At that time Dhavala saw a temple to

<sup>1</sup> — Beautiful. In S called Dharmapuri

<sup>2</sup> — Having a banner of glory. In S Dharmasila. The MSS of K as this version

<sup>3</sup> In S called Cāpājīka

<sup>4</sup> This is a curious use of the optative. It is perhaps used here as I have interpreted in the translation to denote a general statement, though such a use in an independent sentence is not recorded in Speyer. Alternatively it may be injunctive, *were* to perform

<sup>5</sup> — Love beautiful. She is not named in S

<sup>6</sup> — With white garments. Our version is the only one that makes him a king. In S he must be a washerman — see Dhavala who is a washerman in S is said to be of like occupation. In K he is called a *rajaka* a washerman

In S Dhavala is the son of Vimala in K the father is unnamed. In S the characters are all washermen and the girl's father who is unnamed, is said to be the king's washerman. The names of the men both in S and in this version are more suitable for washermen than for men of royal rank and their royal status in our text must be due to confusion between the stems *rajaka* and *rāja*.

<sup>7</sup> — White. In S unnamed

<sup>8</sup> In S this incident is omitted. In S he promised his head to the goddess if she granted her favor

<sup>9</sup> — With white garments. In S unnamed. In C he is not her brother but a friend of her husband's

<sup>10</sup> As in S and C they were going to Madanasundari's home though our text does not make it particularly clear

śvetapaṭa, tvam atri madanasundarim ādāya kṣanam tiṣṭha, yāvad  
aham gaurūm pranamyā "gacchāmi" <sup>20</sup> ity uktvā gatvā devim natvā  
daiyapreṇītakhadgenā śiraś<sup>21</sup> chittvā bhagavatyai dhaiyalo<sup>22</sup> 'dāt  
kṣanam avalambya tam anāgatam ālokya śvetapaṭo gatvā tathāvidham  
bhaginīpṛitīm dṛṣṭvā svaśiraś<sup>23</sup> chittvā bhagavatyai dattavān tato  
madanasundari patibhrātarāv anāyātāv avalokya gatvā tatra tau<sup>24</sup>  
viśirāskandhau<sup>25</sup> dṛṣṭvā guruśokena svaśiraś chettum upacakrame  
tataḥ prasannā devī brūte putri, mā sāhasam kārṣīḥ tava prasannā  
'smī varam varaya mātar, yadi vāro deyas tadā<sup>26</sup> matpatibhrātarāv  
imau jīvetām devī vadati satvāram skandhe niyujyatām<sup>27</sup> tatas  
tayā sambhramena patiśandhe bhrātūḥ śiro bhrātūḥ skandhe patiśiro  
niyujya devīvaraprasādena jīvayitau prāptajīvanāv imau dṛṣṭvā  
madanasundari vyākuliibhūtā

vada<sup>28</sup> rājan kṣatasyāḥ patiḥ bhavatu ko vā<sup>29</sup> bhrātā rājā vadati:  
śrnu re vetalā sarvāṅgac chiraḥ pradhānām bhavati yasmād<sup>30</sup>  
yatra<sup>31</sup> skandhe patyuh śiro vidyate sa tasyāḥ patiḥ, aparo<sup>32</sup> bhrātā

sambandhasamdehavibhañjanam<sup>33</sup> tadā  
śrutvā narendrāt kunapo pragalbhaḥ  
tyaktvā nṛpam vahnimukhah pradhāvan  
vegāt punaḥ pretatarum jagāma (2)  
nṛpatāv<sup>34</sup> iti vādini vetalāḥ śinśapāvṛkṣe punar lalāga  
ity aṣṭamo vetalakathāprabandhaḥ<sup>35</sup>

### STORY 9

paścan<sup>1</sup> nṛpas tatra gato 'tivegād  
vṛkṣād amum cai 'va<sup>2</sup> nṛpātya paścat  
skandhe punas tam pravīdhaya gacchan<sup>3</sup>  
kathām apūrvām kunapam<sup>4</sup> yayāce (1)

<sup>20</sup> P ' gamiṣyāmi

<sup>21</sup> P svaś<sup>o</sup>

<sup>22</sup> O om through bhagavatyai 2 lines  
down

<sup>23</sup> P om ava

<sup>24</sup> HO om

<sup>25</sup> P viśirāskandhau HOV viśi-  
taskau

<sup>26</sup> O tatha

<sup>27</sup> A word for 'heads' is required

<sup>28</sup> P vetalo vadati v<sup>o</sup>

<sup>29</sup> HO om

<sup>30</sup> PV tasmād

<sup>31</sup> PV yasya

<sup>32</sup> PV ilaro

<sup>33</sup> W om verse This line is one syll

lable too long Perhaps tat for tadā

Otherwise a 12 syllable line in an otherwise 11 syllable upajāti verse See  
Intro §7

<sup>34</sup> P for sentence, n<sup>o</sup> iti tadānīlyaddi

<sup>35</sup> P ends story here with a figure 8 but  
om colophon HOV include in this

story the two verses which are here put  
at beginning of story 9 I have fol-  
lowed P, having regard to the usual  
division of beginning and end formulae  
W om the three verses

<sup>1</sup> W om verse

<sup>2</sup> O cera

<sup>3</sup> HO gacchet

<sup>4</sup> MSS and V Luṇapo

Gauri and said "Svetapaṭa, wait here a moment with Madanasundari until I make obeisance to Gauri and return" Saying this he went and bowed before the goddess and with a sword sent by fate<sup>11</sup> he cut off his head and presented it to the goddess After waiting a while and seeing that he did not return, Svetapaṭa went and when he saw his sister's husband in such a state he cut off his own head and presented it to the goddess<sup>12</sup> Then Madanasundari, when she saw that her husband and her brother did not return, went and saw them without heads on their shoulders, and in great grief began to cut off her own head The goddess was propitiated and said "Daughter, do not act rashly I am pleased with you Choose what you wish" "Mother, if my wish will be granted, then let these, my husband and my brother, be restored to life" The goddess said "Quickly let the head be set on the shoulders" Then she in her excitement joined her husband's head to her brother's shoulders and her brother's head to her husband's shoulders and by grace of the goddess's boon brought them to life Looking upon them when they had been brought to life, Madanasundari was perplexed

"Speak, king Who shall be her husband and who her brother?" The king said "Listen, goblin The head is superior to all the limbs, on account of which he is her husband on whose shoulders her husband's head is, the other is her brother"

2 Then when the insolent corpse had heard from the king the solution of the question of the relationship, he left the king and rushing off with fiery mouth speedily went back to the tree of the dead

As the king was speaking thus, the goblin hung again on the ūṇḍā-pā-tree

So ends the eighth story of the goblin

### 9 ANAṄGAVATI'S FOUR SUITORS<sup>1</sup>

1 Afterward the king, when he had gone there very quickly and had thrown him down from the tree, placed him again on his shoulder and as he went along, asked the corpse for a marvellous story<sup>2</sup>

<sup>11</sup> In S it was a sword that had been dedicated in the temple In K the sword is not explicitly mentioned In S he uses his own dagger

<sup>12</sup> In S the friend fears that he will be suspected of murdering the husband in order to take possession of the wife For the self-decapitation motif, see Vogel a article referred to in note 1 to the translation of story 4

<sup>1</sup> This version is notably defective in its last 14 S. 9. 1 not h. 1 a list the

beginning an account of the king's prayers for children

<sup>2</sup> This is an unprecedented request by the king The MSS read *kunapo yaśce*, 'the corpse asked the king for a story which is even more out of harmony with the usual train of events in the frame-stories This verse because of the sense and the next on the score of meter are very obviously later additions to an original text

vada<sup>19</sup> rājan sā 'nafigavatī vivāhāya<sup>20</sup> kasmai deyā rājā vadati  
śīnu re vetaļa vaiśyaśūdrau kanyāvivāhe tyājyau brāhmaṇaś ca  
yogyāḥ kīm tu kṣatriya eva kṣatriyapāṇigrahane yuktāḥ iti<sup>21</sup> vādini  
nṛpatau vetaļaḥ śīṇśapāṇṭkṣe punar lalāga

iti svalpanavamo<sup>22</sup> vetaļakathāprabandhaḥ<sup>23</sup>

### STORY 10

atha rājñā krudhena punar śīṇyamāno vetaļo 'parakathām<sup>1</sup> katha-  
yatī :

deva, anaṅgapuraniśāśino vīrakeśarināmno<sup>2</sup> nṛpater deśe 'rthadatto<sup>3</sup>  
nāma vanik<sup>4</sup> tasthīu tasya putro dhanadatto nāma babhūva lāvan-  
yavatī ca tanayā bhūtā tām saundaryaśālinīm prāptayauvanām  
avalokyā 'rthadattaḥ putram abravīt bho dhanadatta, lāvanyavatī-  
patiyogyavaram<sup>5</sup> śīṇya pitur śīṇayā<sup>6</sup> dhanadattaḥ sahasa gatvā  
kandarpanamānam vanikputram mahadhanasarvagunānvitam<sup>7</sup> varatve  
vyavasthāpyā "gatya pitaram jñāpayām āsa

etāvatī samaye kridāvāpīm gatam sakhiśametam lāvanyavatīm ava-

<sup>19</sup> P vetaļo vadati v°

<sup>20</sup> PV vīrāhena

<sup>21</sup> P n° iti tad°

<sup>22</sup> V om svalpa

<sup>23</sup> OH vetaļah om the rest

<sup>24</sup> P parām kathām

<sup>25</sup> HOV "śarin° W calls him vīra

<sup>26</sup> HO "dattanāma V "dattanamā

<sup>27</sup> HO vanikas P dhanikah prativa-  
sati V vaiśyas t°

<sup>28</sup> P "yogyam varam V lāvanyavatīyā

yogyavaram

<sup>29</sup> P adeśād

<sup>30</sup> P "dhanātī s°

vṛttāntam<sup>6</sup> duhitur asīmavirabāhoh  
 sotsāham nṛpa kathay amī muñca kopam  
 sumatir asī nṛpānām śreṣṭha<sup>7</sup> sattvēna yukto  
 racitaruciraprīśnah śrūyatām manmukhāt tvam<sup>8</sup> (2)

atha punar āñyaṁnāno vētālah kathām aparām vicitrām<sup>9</sup> kathayati  
 āśit śṛṅgāravatī nāma nagari tatra virabāhunām<sup>10</sup> rājā bhavati<sup>11</sup>  
 tasya patnī padmāvatī<sup>12</sup> nāma tasyām anena rājñā putraikah kanyai  
 'kā co 'tpādītā sā kanyā<sup>13</sup> nāmnā 'naśgavatī sā 'naśgavaty ekada  
 pitaram abravīt tātā, dhairyagāmbhīryamaryādānvitāya mām vivā-  
 hena dāsyasi<sup>14</sup> tac chrutvā<sup>15</sup> duhitur udīritavacanam aṅgikṛtavan<sup>16</sup>  
 rājā athai 'kada vīpulākṛtayo gunavanto dhrāś<sup>17</sup> catvāro rājakumārā  
 anaṅgavatīm vivāhayitum rājānam abhyarthayanti ekah śudrasat-  
 tamō brūte deva, gunavān śauryānvitah<sup>18</sup> ślāghyo 'ham asmi dvitīyo  
 vadati sarvaprānibhāśīvedi savidyo mahādhaniko vaiśyo 'ham  
 trītyo vadati śīstraśastraparāyano vīkhyātavīryah<sup>19</sup> śūro rājanyata-  
 nayo 'ham caturtho vadati sarvaśāstratattvadarśi dhanavan guna-  
 yuktah śaddarśanavid brāhmaṇo 'ham rājā ca tān anaṅgavatīvivā-  
 hayogyañ avalokyai 'kā kanyā kastmai deye 'ti vīśmitas tasthau

<sup>6</sup> PW om verse. The verse is suspi-  
 cious because of its mixture of *prahar*  
 sīpī and malīnī metres

<sup>7</sup> V śreṣṭhe

<sup>8</sup> HO <sup>9</sup>mukhātvaṁ

<sup>10</sup> P om

<sup>11</sup> HO <sup>10</sup>nama V <sup>11</sup>bāhur nama W  
 virārādīgannāma narapatir etc

<sup>12</sup> PV bhavat

<sup>11</sup> W pañśavatī

<sup>12</sup> HO om k<sup>o</sup> n<sup>o</sup> n<sup>o</sup> sā

<sup>13</sup> P dīsyati V datavayam

<sup>14</sup> P om

<sup>15</sup> V urīkṛtavān

<sup>16</sup> HO dhrādāhīrāś V virāh dhrāś

<sup>17</sup> MSS and V <sup>18</sup>tan śaurya

<sup>18</sup> PV prakhy<sup>o</sup>

2 "Oh king, I will gladly tell you the story of Asīmavirabāhu's daughter Put aside anger. You are very wise, oh best of kings, and endowed with resolution Hear from my mouth an interesting problem which I have composed"

Then as he was being carried along again, the goblin told another engaging tale

There was once a city named Śṛngāravatī<sup>4</sup> In it there lived a king called Virabāhu<sup>5</sup> His wife was called Padmāvatī<sup>6</sup> She bore to that king a son and a daughter The daughter was named Anaṅgavatī<sup>7</sup> She one day said to her father "Father, you must give me in marriage to a man endowed with courage, magnanimity, and righteousness"<sup>8</sup> Hearing that the king agreed to his daughter's words Then one day four princes,<sup>9</sup> of noble appearance, endowed with good qualities, and brave, asked the king for Anangavatī's hand One, the chief of the Śūdras, said "Your majesty, I am renowned for being possessed of good qualities and courage"<sup>10</sup> The second said "I am a Vaiśya, with knowledge of the speech of all animals, versed in science, possessed of great wealth"<sup>11</sup> The third said "I am the heroic son of a warrior, devoted to learning and arms, of celebrated valor"<sup>12</sup> The fourth said "I am a brahman, knowing the truth of all sciences, rich, endowed with good qualities, skilled in the six philosophies"<sup>13</sup> The king seeing that they were suitable to marry Anaṅgavatī was perplexed, thinking "To which is this one girl to be given?"

<sup>4</sup> Virabāhu = strong armed This honorific extension of the name = having limitless strong arms

<sup>5</sup> = Noted for love In S Ujjayinī, in S Campaka

<sup>6</sup> In W Viravarāṅga, in S Viradeva, in S lord of Campakā

<sup>7</sup> = Possessing lotuses In W Pakṣavatī, in S Padmarati, in K's MSS Padmāvatī, in S Sulocanā

<sup>8</sup> = Full of love In S Anafigarati in S Tribhuvanasundari The son is called in S Sūradeva, in S he is not mentioned at all

<sup>9</sup> In S she insists on the three qualities, beauty, strength, and wisdom The first three suitors specify each his own special wisdom while the kṣatriya dilates on his strength and prowess in battle In S the girl asks only that her husband be handsome and the master of

one art In K she demands courage, beauty, and knowledge

<sup>10</sup> This seems an inept description since the suitors are of four different castes In S, but not in K, they are named, see below

<sup>11</sup> In K he is a maker of fine garments In the other versions he boasts that he makes five garments a day, one for the gods, one for the brahmans, one for himself, one for his wife, and one with which to purchase necessities Hence his name in S, Pañcaphutṭika (Brockhaus has Pañcaphutṭika), 'five garment weaver'

<sup>12</sup> S's name Bhīṣajī = knowing languages

<sup>13</sup> S's name Khadgadvara = sword bearer

<sup>14</sup> The brahman's art in S and K is raising the dead His name in S is Jivadatta = life given

lokya tatpuranivūsi dharmadattanāmā vanikputraḥ kāmapidito 'pi katham api svagṛham gataḥ athā 'syā sakha cintāmanināmā<sup>8</sup> tam tathavidham avalokya brūte sakhe, katham etādṛśim avasthām gato 'si prṣṭah<sup>9</sup> sarvavṛttāntam akathayat śrutvā<sup>10</sup> cintāmanir vadati sakhe, tvam atīvadhanavān sīrvagunānvitah tasmat tvām avalokya lāvanyavatī tvadadhīnajīvan<sup>11</sup> bhāviṣyatī tatsvadeśam<sup>12</sup> gatva "tmānam darśayatu bhavān sa<sup>13</sup> tadājīfiyā vadati sma tasyām prītāyam lāvanyavatī,<sup>14</sup> pāṇigrahanacikīrṣur aham atīvā 'smi śrutve 'mam brūte bho dharmadatta, yuktam uktam kīm tu pitur nideśād anyasmāi varaya mām vivāhena dātum mama bhrātṛ kalpitavān tat katham aham tadvacanavyabhicāram<sup>15</sup> kariṣyāmi mahākulasaṁbhavāyā<sup>16</sup> etāvān dharmo na syāt tad bhavān yatnam mā karotu tac chrutvā dharmadatteno 'ktam sādhvi bhavatī yataḥ pitur bhrātūś ca<sup>17</sup> vacanam na vyabhicāritam tataḥ prasannahṛdayo 'smi yad aparam vakṣyāmi<sup>18</sup> tad bhavatyā 'vaśyam kartavyam etasya vacanāmṛtena ṛptayā lāvanyavatī tasminn uktam bhavatu kāryam<sup>19</sup> bhavataḥ tac<sup>20</sup> chrutvā dharmadatto vadati yasyām eva rātrau tava vivāho bhāviṣyatī tasyam eva svāminī 'nupabhuktayauvanayā<sup>21</sup> sāvālamkarabhusitayā sakhijanavihinayā<sup>22</sup> bhavatyā matsamipam agantavyam mayai 'tasyāḥ kṛidāvapī dākṣinasyam dīśi sthātavyam tatra 'gatya maya saha samdarśanam vidhāya nūjapatisamipam yāsyatī bhavatī tad angikṛtya lāvanyavatī svagṛham āgata dharmadatto 'pi gṛham agataḥ

athaī 'kadā tasyāḥ kandarpavaraya<sup>23</sup> vivāho babbhuva atha śayyam āyātām lāvanyavatīm avalokya<sup>24</sup> kāmapiḍitah kandarpas tasyāḥ<sup>25</sup> stanopari hastam prasaritavan ity eva kīle lāvanyavatī dharmadattabhimatavacanam kandarpāya<sup>26</sup> bravīt kanyabhaṣitam śrutva kandarpaḥ kāmapidito 'pi tām adideśa gacchatu bhavatī tanmanoratha-pūrnam acarya maya saha sukhām anubhāviṣyatī bhavatī

<sup>8</sup> HO °nāmā sa V °mapīr nāma

<sup>9</sup> P iti p°

<sup>10</sup> P tat s°

<sup>11</sup> PV °dhīnajīvita

<sup>12</sup> HO om tat V tasyāḥ samipam

<sup>13</sup> For passage through brūte 2 lines down P tasyam prītāyām bhavate dam vaktavyam lāvanyavatī tava pāṇigraha vacikīrṣur aham tadajnaya gatū tat sarvam ācaritam tat śrutvā lāvanyavatī brūte V atha tadajnayā dharmadattas tam akathayat lāvanyavatī pāṇigraha vacikīrṣur alām bhavatyāḥ sa brūte

<sup>14</sup> HO °vati

<sup>15</sup> P °vacanena vyabhī

<sup>16</sup> HO °tayā

<sup>17</sup> PV om

<sup>18</sup> HO apara vakṣāmi V vakṣāmi

<sup>19</sup> For h° bh°, HO bhavānkaryam iti

V tat kārāṇīyam

<sup>20</sup> HOV om t° ch°

<sup>21</sup> HO tv apabhuktī

<sup>22</sup> PV sakhi°

<sup>23</sup> P viv° h° V °vareṇa saha v°

<sup>24</sup> P alocya

<sup>25</sup> HOP tasyā

<sup>26</sup> HOP kandarpadattāya V kandarpadattam

city saw Lāvanyavatī surrounded by her attendants when she had gone to the pleasure-pool. Though he was smitten with love, he managed somehow to get to his own house. Then his friend Cintāmani\* seeing him in this state said "Friend, how have you come to such a pass?" In reply he told the whole affair. Hearing it, Cintāmani said "Friend, you are very wealthy and possess all good qualities. Therefore when Lāvanyavatī has once seen you, her life will depend on you. Go to her own home and show yourself." He on his advice said to his beloved "Lāvanyavatī, I am very desirous of marrying you." She answered "Dharmadatta, what you say is good. But at my father's command my brother has arranged to give me in marriage to another suitor. Then how shall I transgress their orders? Such a thing would not be lawful for a woman of a great family. So do not strive for it." Hearing that Dharmadatta said "You are a good woman, in that you do not transgress the orders of your father and your brother, I am pleased at heart. But what I shall say now, that you must certainly do." Lāvanyavatī pleased by his amorous words said to him "Let your purpose be done." Hearing that Dharmadatta said "On that very night on which your marriage takes place, before your youth has been enjoyed by your husband, adorned with all your ornaments and without your attendants, you must come to me. I shall take my stand at the south of the pleasure-pool. When you have come there and met me, you shall go to your husband." Having agreed to that Lāvanyavatī went home. Dharmadatta also went home.

One day she was married to her suitor Kandarpa. Then when Kandarpa had seen Lāvanyavatī come to the bed, he was smitten with love and stretched forth his hand to her breast. At that moment Lāvanyavatī told Kandarpa what Dharmadatta desired. Hearing what the girl said, Kandarpa, although he was smitten with love, ordered her 'Go. When you have fulfilled his desire, you shall enjoy pleasure with me.'

\* — Thought-gem. In S no friend named friend but he plays no part in the story.

tasmād iyam gacchanti sarvālamkāragrahanārtham kva yāsi 'ti caurena pathi sā dhṛtā tadūnīm kātarā sati sā cauram idam<sup>27</sup> abravit: bhos<sup>28</sup> tāta, dharmadattasya satyavacanena<sup>29</sup> baddhā 'smi tasmān mām bhavāns<sup>30</sup> tyajatu sarvālamkāram<sup>31</sup> āgacchanti tubhyam dāsyāmi tatas<sup>32</sup> tām satyaparāyanām vicintya cauras tatyāja atha tām gacchantim vaṭavṛkṣāśrito<sup>33</sup> rākṣasas tvām aham khādiṣyāmi 'ti kṛtvā dhṛtavān tatah sā tam idam abravit tāta, dharmadattasya satyavacanena<sup>34</sup> baddhā 'smi tan nirvāhitasatyām<sup>35</sup> āgacchantim atra mām khādiṣyati bhavān tatas tām satyaśīlām ālokya<sup>36</sup> brahmarākṣaso 'pi<sup>37</sup> mumoca

athā 'to gatvā samketasthānam iyam prāptavati tadā dharmadatto lāvanyavatīm samāyātām ālokya<sup>38</sup> tasyāḥ pīdadvaye puṭāñjalim akarot vyājāhāra ca: lāvanyavati, tava satyavacanena pīto 'smi tat katham aham pāpiṣṭhas tava satitvanāśam karomi<sup>39</sup> tatah<sup>40</sup> satvaram eva tatra gatvā svāmino 'nukūlā bhavatu sati<sup>41</sup> suprītena dharmadattena prasthāpitā tatah<sup>42</sup> sā "gacchanti<sup>43</sup> brahmarākṣasam avocat tato 'ham<sup>44</sup> āgatā 'smi madīyābharanam caurāya dattvā mama śārīram khādatu bhavān tato brahmarākṣasas tām atīvasatyavādinīm<sup>45</sup> avagamyā 'bravit: lāvanyavati, tava pīto 'smi svagṛham gacchatu bhavati brahmarākṣasenā 'pi tyaktā sā caurasamipam<sup>46</sup> gatvā vadati. caura, mama<sup>47</sup> bharanam idam<sup>48</sup> grhnātu<sup>49</sup> bhavān cauras tām āyātām atīsatyapālayatūm avalokyā 'bravit lāvanyavati, tava pīto 'smi svālamkārā<sup>50</sup> svagṛham gaccha anenā 'pi tyaktā svāminā<sup>51</sup> śayyām āgatavati tām āyātām ālokya kandarpo 'bravit vanikputri,<sup>52</sup> tvam idānum mama praśansanīyā na bhavīṣyasi<sup>53</sup> ity uktvā kāmapīdito 'pi traīlokayamohanīyākṛtum<sup>54</sup> mumoca

vada<sup>55</sup> rājan kandarpacaurabrahmarakṣasadharma dattānām<sup>56</sup> madhye ko mahāsattvah rājā vadati śānu re vetalā kandarpa<sup>57</sup> eva

<sup>27</sup> P om

<sup>28</sup> HOV bho

<sup>29</sup> P om satya

<sup>30</sup> PV bhavān

<sup>31</sup> P ag° s°

<sup>32</sup> P alba

<sup>33</sup> HOV āśritena rākṣasena  
dhytva (V 'id)

<sup>34</sup> P om satya

<sup>35</sup> HO 'rahīsatyam

<sup>36</sup> PV avalokyā

<sup>37</sup> P om

<sup>38</sup> PV avalokyā

<sup>39</sup> P karīṣyamī

<sup>40</sup> P tat

<sup>41</sup> P bhavati

<sup>42</sup> PV om

<sup>43</sup> O stāgacch° for sagacch° V om sa

<sup>44</sup> V tata aham

<sup>45</sup> P alis°

<sup>46</sup> P cauram abravit samipam āgatavati  
caura etc

<sup>47</sup> P om

<sup>48</sup> HO grhnātu

<sup>49</sup> PV sal°

<sup>50</sup> P sa sv°

<sup>51</sup> HO vanikap°

<sup>52</sup> HO bhāsiṣyati

<sup>53</sup> P tam tr° HO "mohīnīya" V  
"mohīnīmī

<sup>54</sup> P vetalō vadati v°

<sup>55</sup> P om kandarpa

<sup>56</sup> P eteṣam madhye k°

As she was going from him, a thief stopped her on the road to take all her jewels, saying "Where are you going?" Being afraid she told the thief thus "Sir, I am bound by my solemn promise to Dharmadatta So let me go As I return I will give you all my ornaments" Considering how faithfully she kept her word, the thief let her go Then as she was going along, an ogre living in a banyan tree stopped her, saying "I shall eat you" She told him this "Sir, I am bound by my solemn promise to Dharmadatta When I return after keeping my promise, you shall eat me here" Seeing that she kept promises, the brahman-ogre also released her

Then going further she reached the rendezvous Dharmadatta, when he saw that Lāvanyavatī had come, made a respectful salutation at her feet and said "Lāvanyavatī, I am pleased because you have made good your word Then how shall I be so wicked as to destroy your chastity? So go home very quickly and do what your husband wishes as a faithful wife!" Dharmadatta well pleased sent her away Then she went and said to the brahman-ogre "I have returned When I have given my jewels to the thief, eat my body" The brahman-ogre seeing that she was extremely faithful to her word said "Lāvanyavatī, I am pleased with you Go to your home" Released by the brahman-ogre also she went to the thief and said "Thief, here are my jewels, take them" The thief, seeing that she had come and was extremely faithful to her word, said "Lāvanyavatī, I am pleased with you Go home with your ornaments" Released by him too, she went to her husband's bed Seeing that she had come, Kandarpa said "Merchant's daughter, I cannot now approve of you" Saying this though he was smitten with love he dismissed her, though her form enchanted the three worlds<sup>10</sup>"

"Speak, king Of Kandarpa, the thief, the brahman-ogre, and Dharmadatta, which is the noblest?" The king said "Listen, goblin

<sup>10</sup> In the other versions the husband is delighted at the outcome and joyfully embraces the wife

mahāsattvah yatah prathame<sup>57</sup> 'pi lāvanyavatyāḥ satyarakṣanam dharmadattasya prānarakṣanatvam<sup>58</sup> vicintya<sup>59</sup> kāmāhato 'pi tām traiokyamohunīm patnīm svayam ādideśa atha<sup>60</sup> "gatām<sup>61</sup> api parapuruṣaratām iti tatyāja aparesām trayānām vivekah nṛpatāv iti vādīmī vetālah śinśapāvṛkṣe punar lalāga

iti daśamo<sup>62</sup> vetālakathāprabandhaḥ

### STORY 11

krodhena rājñā punar ānyamāno vetālah praśnāntaram akārṣit:

rājan, kāñcanapurānāmī nagare dharmadhvajanāmarājā<sup>1</sup> babhūva tasya rājñīah śrīgāravatīmṛgāṅkavatītārāvatīnāmadheyam<sup>2</sup> mahādevī-trayam rūpayauvanasampannam ūśit athā 'kadā kridāvāpītāvasthite mandape sa rājā śrīgāravatyā samam jagāma tadānīm rāmānasya rājñīah karnād utpalam ekam apāptat<sup>3</sup> tad utpalaghātena śrīgāravatī parāñmukhi<sup>4</sup> mūrchām jagāma. rājā tadvīpattiśūntaye vaidyaprayogam akarot brāhmaṇāya dhanam adāt tat punyavaśāt kātham<sup>5</sup> api śrīgāravatī jīvitavatī athā 'paradīne rājā mṛgāñkavatyā saha kridām ekiśus tasmīn eva samaye manimandape<sup>6</sup> virarāma tataś candrasya rāśmīnā mṛgāñkavatyāḥ śarīram cūrṇitam<sup>7</sup> iva bhūtam tadā rājā<sup>8</sup> vyākulātīmā vaidyaprayogair aśeṣadevabrahmaṇadānasvastiyayanaīḥ kātham api jīvayati<sup>9</sup> sma athā 'paradīne tārāvatīm ādāya

<sup>57</sup> P prathamato V 'ta for 'pi

<sup>58</sup> P "rakṣanam

<sup>59</sup> P anuc<sup>o</sup>

<sup>60</sup> P for atha iti, āgatāpi para-

puruṣarātā iti

<sup>61</sup> V athdgaldyām

<sup>62</sup> HO daśama

<sup>1</sup> P "nāmā r<sup>o</sup> V "dhrajo nāma r<sup>o</sup>

<sup>2</sup> W has as first name īndulekha, writ-

ten ītaleṣā, ītraneṣā, and ītialeṣā

<sup>3</sup> PV apāptat

<sup>4</sup> PV parātī

<sup>5</sup> P om k<sup>o</sup> a<sup>o</sup>

<sup>6</sup> P om maṇi W sphāṭikamanda-

pika

<sup>7</sup> P mūrchitam V ghārṇita

<sup>8</sup> HO om

<sup>9</sup> HO jīritarāṭī

It was Kandarpa and no other that was noblest For at the beginning, thinking that the keeping of Lāvanyavati's promise was the only thing that would preserve Dharmadatta's life, although he was afflicted by love, he himself ordered his wife who fascinated the three worlds to go Then, although she had returned, he dismissed her thinking that she had had intercourse with another man The nobility of the other three was conditioned and not absolute "<sup>11</sup>" As the king said this, the goblin hung again on the śiṅkapā-tree

So ends the tenth story of the goblin

### 11 THE THREE DELICATE LADIES<sup>1</sup>

As the king was angrily carrying him along, the goblin proposed another problem

Oh king, in the city named Kāncanapura<sup>2</sup> lived a king whose name was Dharmadhvaja<sup>3</sup> That king had three queens who possessed beauty and youth and were named Śrīgāravati, Mṛgāñkavati, and Tārāvati<sup>4</sup> One day the king went with Śrīgāravati to a pavilion standing on the bank of an ornamental pool Then as the king was dallying with her a lotus fell from behind his ear Struck by the lotus Śrīgāravati turned away and fainted The king employed physicians to cure her illness He gave wealth to a brahman Then because of his meritorious acts Śrīgāravati at last regained her life<sup>5</sup> On another day when the king wanted to sport with Mṛgāñkavati, at that very moment he stopped at the jewelled pavilion Then by the action of the moon's rays Mṛgāñkavati's body seemed as if it were crushed The king, troubled in mind, with difficulty brought her to life by employing physicians and by means of the benedictions given in return for gifts to the gods and

<sup>11</sup> In the other versions the rākṣasa does not figure in the riddle since he is not in the narrative They all consider the thief the noblest, for an honorable man like the husband, must let his wife go since she is attached to another, and the lover let her go through fear of the king's punishment, and, as S adds because his passion was dulled by time The thief, on the other hand, had no reason for letting her go

<sup>1</sup> S relates how king Guṇāḍhara was converted to Jainism and his kingdom was ruined in consequence On his death Dharmadhvaja, his son, suc-

ceeded to the throne and renouncing Jainism restored the kingdom

<sup>2</sup> — Golden city In S Ujjayini, in S Puṇyavardhana

<sup>3</sup> — Whose banner is righteousness

<sup>4</sup> — Amorous, possessing the moon, possessing stars In S unnamed In S they are Indulekhā, Tārāvali, and Mṛgāñkavati Cf the names in V in crit n 2 to the text

<sup>5</sup> In S she pulled the king's hair and the lotus was loosened and fell on her thigh In S she dropped it as a servant gave it to her and it fell on her feet

tatra gatvā rājā<sup>10</sup> kridann āste tasminn eva samaye 'tidūram'<sup>11</sup> ekā dāsi dhānyāni kuṭṭayati tenai 'va muṣalaśabdena<sup>12</sup> tasyā gātre vi-sphoṭo 'bhavat yena vidhīnā mṛgāñkavati<sup>13</sup> jivayitā tenai 'va matena rājā tārāvatīm jīvayati sma

vada<sup>14</sup> rājan tāsām madhye sukumārāñgi<sup>15</sup> kā bhavatv rājā vadati: śrūṇu re vetāla tārāvatī sukumārāñgi yato 'syah śarīre muṣalaśabde-nai<sup>16</sup> 'va visphoṭo jātāḥ aparo 'py abhīghātah<sup>17</sup> nṛpatāv iti vādini vetālah śūṇapāvṛkṣe punar lalāga

ity ekādaśo<sup>18</sup> vetālakathāprabandhaḥ<sup>19</sup>

### STORY 12<sup>1</sup>

atha rājñi<sup>2</sup> punar āniyamāno vetālah kathām aparām kathayati.

deva, kusumapuranāmadheyam<sup>3</sup> nagaram ekam<sup>4</sup> āśit tatra deva-svāmī nāma<sup>5</sup> brāhmaṇah pratīvasati tasya putro harīsvāmī nāmā<sup>6</sup> 'bhūt sutā ca<sup>7</sup> vilāsavatīnāmā<sup>8</sup> sā kanyā devasvāminā pārśvavartine<sup>9</sup> somaśarmanāmne<sup>10</sup> viprāya vivāhena dattī tayā<sup>11</sup> saha vivi-dhasukham anubhavans tiṣṭhati athai 'kada vilāsavatyā saha somaśarmā saudhapṛṣṭhe ratikridāṇ<sup>12</sup> ācarya nurbharanidrām jagāma ity

<sup>10</sup> P rājā after 'paradine'

<sup>11</sup> HO iti durastham ekā etc P 'tiduram ekaddasi V dūrasthaikā dāsi

<sup>12</sup> HO muṣaṇa<sup>a</sup> P māṇa<sup>b</sup> V mā-

sala<sup>c</sup> Below, O muṣala<sup>d</sup> H muṣaṇa<sup>e</sup>

PV mūṣala<sup>f</sup>

<sup>13</sup> P mṛgāñkavati<sup>g</sup> jīvayati sma tenai ra-

vidhīnā rājā tārāvatīm jīvayitān

<sup>14</sup> P vetālo radati r<sup>h</sup>

<sup>15</sup> PV sukumārā rājñi

<sup>16</sup> P 'śabdamūlreṇai

<sup>17</sup> MSS and V 'dhātah

<sup>18</sup> HOV 'data'

<sup>19</sup> H 'prasāṇgah'

<sup>1</sup> In W 13

<sup>2</sup> P om

<sup>3</sup> V kuṇḍumap<sup>a</sup>

<sup>4</sup> P om

<sup>5</sup> P 'śidmīndmā

<sup>6</sup> P 'śidmīndmā

<sup>7</sup> P om

<sup>8</sup> P 'rājī bhātā V 'rājīndmā' W

has lāranyatāl (sic), but once rāj-

sātāl

<sup>9</sup> HO 'carīno

<sup>10</sup> HO 'śarmān'<sup>a</sup> P om

<sup>11</sup> P sa brāhmaṇas t<sup>b</sup> V sa ca t<sup>c</sup>

<sup>12</sup> PV 'krīḍām'

the brahmans<sup>6</sup> On another day the king went with Tārāvatī to that place and engaged in amorous sport At that very time at a great distance a slave woman was pounding grain Just because of the noise of the pestle there came a blister on her body By that same means by which Mṛgāñkavatī had been brought to life, the king brought Tārāvatī to life<sup>7</sup>

"Speak, king Among those women which had the most delicate body?" The king said "Listen, goblin Tārāvatī had the most delicate body, for on her body there came a blister merely because of the sound of a pestle In the other cases there was a stroke (of a lotus or a moonbeam)" As the king was saying this, the goblin hung again on the śiṅkapā-tree

So ends the eleventh story of the goblin

## 12 How SOMAŚARMAN DIED OF A SNAKE'S POISON<sup>1</sup>

Then as he was being carried along again by the king, the goblin told another story

Your majesty, there was once a city called Kusumapura<sup>2</sup> In it there lived a brahman named Devasvāmin<sup>3</sup> He had a son named Harisvāmin<sup>4</sup> and a daughter named Vilāsavatī<sup>5</sup> That girl was given in marriage by Devasvāmin to a brahman who attended upon him, Somaśarman by name<sup>6</sup> With her he continually enjoyed manifold pleasures One day on the flat roof of the house Somaśarman enjoyed amorous sport with Vilāsavatī and then fell into a deep sleep At that time a vidyādhara named Madanaveśadhara<sup>7</sup> stole away his wife, who

<sup>6</sup> In S they were sleeping on the roof and her dress was blown aside by the wind and so exposed her body to the moon In S she is blistered by the rays, in S she is blistered and says that she has been burned by the moon's rays Here she is crushed or bruised The moon's rays seem to be endowed in Hindu imagination not only with a power of affecting the temperature similar to that of the sun's rays, but also with weight capable of inflicting something like a blow

<sup>7</sup> In S she was coming after she had heard of the second queen's mishap, in K at the king's summons

<sup>1</sup> The main divergence from the other versions is in the solution

<sup>2</sup> — Flower city In S Benares in S Cūḍāpura ruled over by Cūḍāmapi, whose domestic chaplain was Devasvāmin

<sup>3</sup> — Whose lord is god The MSS of K have Devasvāmin

<sup>4</sup> — Whose lord is Hari

<sup>5</sup> — Possessing coquetry In W (once), S and S Lāvanyavatī In S and S she is Harisvāmin's wife and Somaśarman does not appear in the story

<sup>6</sup> — Whose joy is the soma-drunk or the moon

<sup>7</sup> — Appearing like the god of love In W Madanaveśa in S Madanavega, in S unnamed

eva kāle madanaveśadharo<sup>12</sup> nāma vīdyādhara ekas tasya<sup>13</sup> saundarya-nirjita vīdyādharam apahṛtya vīdyāpuram jagāma

somaśarmā ca tām nā 'valokya nānāprayatnena<sup>14</sup> nā "sādya deśāntaram akarot<sup>15</sup> itas tato bhrāmyan bhubhukṣitah san padmanābhasya<sup>17</sup> gṛham agamat padmanābho<sup>18</sup> yatnena brāhmaṇīm abravīt. vallabhe, ayam brāhmaṇo mahātmā yatnena<sup>19</sup> pūjayitavya ity uktvā rājasthānam<sup>20</sup> agamat mantrnidesān<sup>21</sup> mantrīpatnyā saha gṛham āgacchann abhyarthito brūte mātar, atra<sup>22</sup> mayai<sup>23</sup> 'kākinā na bhoktavyam yad<sup>24</sup> annam mahyam dātavyam tad diyatām tad<sup>25</sup> aham puṣkarini-samīpam āgatya bhakṣyāmī tayā<sup>26</sup> nīvārito 'pi bhakṣyadravyam ādāya puṣkarinīm gatvā tad vṛkṣamūle samsthāpya jalām ānetum agāt ity eva kāle śyenenā "nīya khīdyamānasya sarpasya garalam taddravye nīpatitam<sup>27</sup> jalām ānīya brāhmaṇas tad bhakṣyadravyam<sup>28</sup> viśamīśritam<sup>29</sup> ajñānato jagdhvā paralokam agāt tatah<sup>30</sup> padmanābhah patnyai cukopa sā brūte prabho, na<sup>31</sup> jīvāt vā mayi kopam<sup>32</sup> mā karotu bhavan bahutarayatnena maya<sup>33</sup> nīvārito gṛhe bhojanam akīrtvā dravyam ādāya lajjaya gatah mama ko doṣah tatah padmanābhah parītāpam<sup>34</sup> akarot

vada rājan somaśarmano vadhaḥ kīm śyene kīm vā mantrīni mantrīpatnyām<sup>35</sup> vā madanaveśadharavīdyādhare va bhavati rāja vadati. śyānu re vētāla śyenasya sarpa eva bhakṣa<sup>36</sup> etena tatra<sup>37</sup> na vadhaḥ mantrīpatnyā<sup>38</sup> "darena nānāyatnena<sup>39</sup> bhoktum abhyarthitah<sup>40</sup> anyatra bhoktum nīvāritah<sup>41</sup> tena tasyām ari<sup>42</sup> na vadhaḥ kīm<sup>43</sup> tu

<sup>12</sup> MSS and V "vēśa" throughout W calls him madanaveśa

<sup>13</sup> P tasmīn agatah for tasya V eka dīgatah s<sup>o</sup> tam vīlasavatīm apah<sup>o</sup>

<sup>14</sup> HO "yatnenasādya V "yatnenāpī anāsādya

<sup>15</sup> V agacchat

<sup>16</sup> HO padmanābhāśarmāpo P padmaśarmāpo V padmanābhasya mantrīpo At next occurrence all read padmanābhās except P padmanābhāśarmā Elsewhere all MSS padmanābhā, as W throughout

<sup>17</sup> P for sentence padmanābhāśarmā tam dlokya brāhmaṇīm abravīt yatnena

<sup>18</sup> P mahāyātēna

<sup>19</sup> P ea r<sup>o</sup> V rājñah sthānam

<sup>20</sup> P for sentence so 'rītī brāhmaṇāgṛham dgatya brāhmaṇīm brūte V m<sup>o</sup> m<sup>o</sup> bhojanāya gṛham āgacchely abhy<sup>o</sup> brāhmaṇāpo brūte

<sup>21</sup> O eia V om

<sup>22</sup> HO om maya

<sup>24</sup> P mātar y<sup>o</sup>

<sup>25</sup> P for sentence tad annam puṣk<sup>o</sup> galva mayā bhoktavyam

<sup>26</sup> P brāhmaṇyā

<sup>27</sup> P patitam

<sup>28</sup> HO bhalṣad<sup>o</sup>

<sup>29</sup> P om r<sup>o</sup> a<sup>o</sup>

<sup>30</sup> P tat śrūtrād.

<sup>31</sup> V ajñātū for na jn<sup>o</sup>

<sup>32</sup> HO kopamā karotu P kopam sāriat V kōpamā karotu

<sup>33</sup> P om

<sup>34</sup> P parītāpam

<sup>35</sup> P kīm id mantrīpatnyām kīm id mad<sup>o</sup> bh<sup>o</sup>

<sup>36</sup> PV bhalṣya

<sup>37</sup> P na t<sup>o</sup>

<sup>38</sup> HO "patnyām

<sup>39</sup> HO "yatne

<sup>40</sup> P arthitah

<sup>41</sup> PV "rājñih

<sup>42</sup> P om

<sup>43</sup> P k<sup>o</sup> t<sup>o</sup> hī V kīm tarhi

surpassed the *vidyādhari*s by her beauty, and went to his city of *Vidyāpura* \*

Somaśarman, when he did not see her and could not find her though he put forth great efforts, went to another country <sup>1</sup>. As he wandered here and there, being hungry he came to Padmanābha's house <sup>10</sup>. Padmanābha zealously said to his wife "Beloved, pay respect with great care to this noble brahman" When he had said this, he went to the king's palace As he was going to the house with the minister's wife at the command of the minister, although he was invited, he said "Mother, I will not eat here alone (in the house with you) <sup>11</sup>. Give me the food that you wish to give Then I will go to the lotus-pool and eat it" Though she attempted to dissuade him, he took the food and went to the lotus-pool and putting the food down at the root of a tree went to fetch water At that moment as a snake was being eaten by a hawk that was carrying it off, its venom fell into his food <sup>12</sup>. The brahman brought water and when he had unwittingly eaten that food mixed with venom, he died Then Padmanābha was angry with his wife She said "Master, do not be angry with me without knowing the facts Though I dissuaded him very strongly, he did not eat in the house but took the food and went away because of modesty What is my sin?" Then Padmanābha was deeply grieved <sup>13</sup>.

"Speak, king Does the guilt of Somaśarman's death rest with the hawk or the minister or the minister's wife or the *vidyādhara* *Mada-*  
*naveśadhaba*?" The king said "Listen, goblin A snake is the only natural food for a hawk, therefore the hawk is not guilty of the death The minister's wife with care and great insistence invited him to eat She attempted to dissuade him from eating elsewhere Therefore the

\* = City of magic, where the *vidyādhari*s possessors of magic, live

<sup>1</sup> On the construction see translation of story 3, n 10

<sup>10</sup> = Lotus navelled The MSS of K have Padmanābha In S unnamed

<sup>11</sup> The interpretation which the translation gives for the text *atra mayaḥ 'kākāna na bhaktavyam* is perhaps borne out by 76 17 *lajjāyād* and by W's reading *bho mantrīpatni mayaḥ naidyuṣmaghe naiva bhaktavyam* However, it must be considered doubtful since in fact the man would not have eaten with the brahman even if he had stayed at the house Since as

cetics after receiving food take it away and eat it alone, V's omission of *na* seems attractive, but it is too radical a departure from all the MSS involving also omission of *atra* In S she tells him that the house is not a fit place for him to eat in since a sacrifice was going on and the house was full of feasting brahmans In S and K the incident is omitted entirely

<sup>12</sup> In S the snake lived in the tree and the venom fell from its mouth naturally

<sup>13</sup> In the other versions the wife is driven from home

madanaveśadharavidyādharapadmanābhamantrinor<sup>44</sup> evā 'sya vadho bhavati, ekasya<sup>45</sup> vilāsavatiharanād aparasya mandādaratvāt<sup>46</sup> iti<sup>47</sup> vādīni bhūpale vetālah punah śiñśapāvṛkṣe lalaga

iti dvādaśavetālakathāprabandhaḥ

### STORY 13<sup>1</sup>

atha punar āṇiyamāno vetālaḥ kathām aparām kathayati deva, uttarasyām diśi nayapālo<sup>2</sup> nāma rājā babbhūva tasya padmāvatyām patnyām rūpayauvanasampannā<sup>3</sup> śaśiprabhā<sup>4</sup> nāma kanyā "sit ekadā caitrabalimahotsave sakhibhīndaparivṛtā kridāvāpim gatā tathā ca bhaṭṭaputro manahsvāmi<sup>5</sup> nāma tām ālokya kāmapidito 'bhavat tataḥ<sup>6</sup> paurajanasya putraḥ samāgata iti sakhibhyah śrutvā kridāvāpim vihāya sā nadīm agamat bhaṭṭaputro 'pi tatra gatvā numajjya<sup>7</sup> jale sthitaḥ atrā 'ntare sakhibhīḥ saha jalakridām ārab-

<sup>44</sup> P *madanaveśadharamantrinor*

<sup>45</sup> P *ekasmin aparasmīn*

<sup>46</sup> P *mandādarat O mandādarat-*

<sup>47</sup> P *for sentence nṛpatāv sīs tādīni-*  
ret<sup>o</sup> &<sup>o</sup> *punar l° V iti vād° bhūpe ret<sup>o</sup>*  
*l°*

<sup>1</sup> In W 14

<sup>2</sup> W calls him *yasaletu* (sic), king of *nepāla*

<sup>3</sup> HO "ndm

<sup>4</sup> P *śaśiprabhā*

<sup>5</sup> HOV *manasv*<sup>o</sup>, W *madanastāmīn* throughout

<sup>6</sup> P *for tataḥ sāpi tam ālokya kāma-*  
*pliditā 'bhārat, tataḥ sakhibi tārtām*  
*prēchati sakhi ko 'yam sakhi radati*

<sup>7</sup> P *j° n°*

murder is not hers either. But his murder is attributable to Madanavēṣadharā the *vidyādhara* and Padmanābha the minister and to no one else, to the one because he stole Vilāsavatī, to the other because of his carelessness<sup>11</sup> As the king was saying this, the goblin hung again on the śīṅkapā-tree

So ends the twelfth story of the goblin

### 13. HOW MANAHSVĀMIN BECAME A WOMAN THROUGH MŪLADEVA'S MAGIC<sup>12</sup>

Then as the goblin was being carried along again, he told another story:

Your majesty, in the north there was a king called Nayapāla<sup>13</sup> His wife Padmāvatī<sup>14</sup> had a daughter named Saśiprabhā,<sup>15</sup> endowed with youth and beauty. One day at the great festival of the offerings in the month Caitra, surrounded by a host of attendants, she went to a pleasure-pool. In that way a bard's son named Manahsvāmin<sup>16</sup> saw her and was smitten with love. Then she heard from her companions that a son of the townsfolk had come there and leaving the pool she went to the river. The bard's son also went there and plunged in and stayed in the water. Meanwhile, when she had begun to play in the water

<sup>11</sup> Apparently the minister's carelessness consisted in leaving the man alone with his wife, so that the man felt that he had to leave the house. In S the snake is acquitted because it is helpless, the hawk for the reason given in our version, the couple that gave food because they were righteous and not likely to commit a crime. The guilt rests with anyone who foolishly says that either of them is guilty. S acquits the snake because there is always venom in a snake's mouth, the brahman who gave food reverently, the brahman who ate because he ate unwittingly. He is guilty who speaks, i.e. answers the question, without reflection. In S and Š the *vidyādhara* is omitted in the solution.

<sup>12</sup> Bloomfield treated the various stories of Mūladeva and his companion in his article, 'The Character and Adventures of Mūladeva' in *Proceedings of the American Philosophical Society*,

vol. 52 (1913), pp. 616-650

<sup>13</sup> = Protector of good government. In W and S he is Yaśshketu, king of Nepāla, who lived in the city of Sivapura (not mentioned in K). In S he is Suvicara of the city of Kusumāvatī.

<sup>14</sup> = Possessing lotuses. In S Candraprabha, in S and K not mentioned.

<sup>15</sup> = Beautiful as the moon. In S Candraprabha.

<sup>16</sup> = Master of his feelings. In W Madanasvamin, in Š Vāmanasvamin. In both S and Š he is said to be a brahman. Sir Athelstane Baines in *Ethnography (Grundriss der Indo-irischen Philologie II Band, 5 Heft)*, p. 86, gives an account of the pretensions of some bardic castes to brahmanic rank, this may, to some extent, explain the substitution of a bard for a brahman in our text. The substitution may have been facilitated by the frequent assumption of *bhāṭṭa* as an affix to the names of learned brahmans.

dhavat�ās tasyāḥ keśavigalitakusumam srotasā<sup>3</sup> calitam āśādyā  
nijadehe tāpopaśamanārtham āropyaḥ 'kadṛṣṭyā tām ālokyā 'nirvacā-  
niyasukham anubhavahs tiṣṭhati sā 'pi manahsvāmino<sup>9</sup> 'tisaundar-  
yam ālokyā sānurāgīni<sup>10</sup> babbūva

tatra hastinīśatam jalamaṇjanārtham agamat tadabhyantare has-  
tinīm ekām rtumatūm ālokyā<sup>11</sup> mattakuñjara eka āgatya mūlītah  
tadbhayāt śāśiprabhāyāḥ sarve rakṣakajanāḥ puruṣāḥ sakhyāś ca sar-  
vāś<sup>12</sup> tām apahāya<sup>13</sup> palāyitāḥ tadānūm ekākīnīm<sup>14</sup> sthitām tām āgatya  
manahsvāmī nūrbharam parūrabhyā duram nītavān karīṇiṣu gatāsu  
mattakūñjare ca gate rakṣakapuruṣāḥ sakhyāś ca śāśiprabhāsthānam  
ājagmuḥ tādā sakhibhīr<sup>15</sup> manahsvāminam dhyāyanti katham apī<sup>16</sup>  
svagṛham prāptavatī manahsvāmī ca tām dhyāyan sarvabhogaḥ apā-  
hāya<sup>17</sup> viśasāda tam<sup>17</sup> tathāvidham alokya śāśidevamūladevābhyaṁ<sup>18</sup>  
uktam: ayam manahsvāmī virahavyākula iva lakṣyate śāśidevena  
prsto manahsvāmī sakalavṛttāntam avadat tac chrutvā mūladeveno  
'ktam manahsvāmin,<sup>19</sup> tvam asmābhiḥ sahā "gaccha tavā 'bhila-  
śitasiddhūm āvām kariṣyātah tato manahsvāmī tayoḥ kūmkarakalpo  
bhūtvā tābhyaṁ saha sthitāḥ

ekadā mūladevo<sup>20</sup> manahsvāminam abravīt bhaṭṭaputra, tubhyam<sup>21</sup>  
aham ekām vīdyām dadamī yayā strīrūpam puruṣarūpam ca dhāryate  
tatas tam āśādyā manahsvāmī sahasā kumārīveśadharo<sup>22</sup> 'bhavat atha  
kumārīveśadharām ādāya vṛddhabrahmanarūpam vidhītya mūladevo  
dhūrtavaro nayapālanpater antikam jagāma gatvā brūte mahāraja,  
vṛddhabrahmano 'ham. iyaṁ kumārī madīyā<sup>23</sup> putravadhūr bhavi-  
syati asyāḥ<sup>24</sup> pratijñatam iti<sup>25</sup> ujjayinyām<sup>26</sup> gatvā yah<sup>27</sup> puruṣāḥ  
bhagavantam mahākālam arcayitvā "yāti<sup>28</sup> tasyai 'vā 'ham patni  
bhavāmu<sup>29</sup> etena<sup>30</sup> hetunā putra<sup>31</sup> ujjayinyām<sup>32</sup> bhagavantam mahā-  
kālam arcayitum gatvā "ste sa yāvad āyātī tāvad iyaṁ kumārī<sup>33</sup>  
bhavato duhituḥ śāśiprabhāyā mandire tiṣṭhatu tenai 'vā 'syā rakṣā

<sup>3</sup> HO *śr*<sup>o</sup> P *srotasi*

<sup>19</sup> HO *śidmi*

<sup>4</sup> HO *śidmina atis*<sup>o</sup> P *śedminam*

<sup>20</sup> HOV *devena*

<sup>5</sup> *atisundaram*

<sup>21</sup> P *om*

<sup>6</sup> Y *tr alīdy*<sup>o</sup>

<sup>22</sup> MSS *and V 'vīś* throughout

<sup>7</sup> *P aral*<sup>o</sup>

<sup>23</sup> P *madlyaputra vadhū*

<sup>8</sup> *O om through sakhyāś ca 2 lines*

<sup>24</sup> O *tasyāḥ* P *anaya*

<sup>9</sup> *down*

<sup>25</sup> P *om*

<sup>10</sup> P *rihāya*

<sup>26</sup> HO *ujjayanyām*

<sup>11</sup> II *ekākīnī* P *ekām*

<sup>27</sup> P *om*

<sup>12</sup> HO *sakhibhi* P *sakhibsamedā* V

<sup>28</sup> P *for dydī, saharam dydīyatī*

<sup>13</sup> *śāśiprabha tam*

<sup>29</sup> P *bhaṭṭīyāmī*

<sup>14</sup> P *rihāya*

<sup>30</sup> P *tena*

<sup>15</sup> P *om*

<sup>31</sup> P *mama p*<sup>o</sup>

<sup>16</sup> V *has śāśin for śāśī*<sup>o</sup> throughout

<sup>32</sup> HO *ujjayanyām*

with her friends, a flower slipped from her hair and came down with the current. He seized it and put it on his body to sooth his pain and looking at her with his eyes fixed upon her alone, he felt ineffable pleasure. She too seeing Manahsvāmin's great beauty became enamoured.

It chanced that a hundred cow-elephants came there to bathe in the water. Thereupon, seeing one of the cow-elephants in rut, a bull-elephant in must came and united with her. Through fear of him all of Saśiprabhā's guards and all her attendants abandoned her and ran away. Then Manahsvāmin came to her as she stood alone and embraced her ardently and carried her to a distance. When the cow-elephants and the must-elephant had gone, the guards and attendants came back to where Saśiprabhā was.\* She pining for Manahsvāmin managed somehow to go to her home with her attendants, and Manahsvāmin pining for her gave up all food and was in despair. Seeing him in such a state Saśideva and Mūladeva<sup>†</sup> said "Manahsvāmin here looks as if he were troubled by separation from his beloved." When Saśideva asked him, Manahsvāmin told the whole story. Hearing that Mūladeva said "Manahsvāmin, come with us. We shall accomplish what you desire." Then Manahsvāmin became like a servant to them and stayed with them.\*

One day Mūladeva said to Manahsvāmin "Bard's son, I shall give you a charm by which one takes on the form of a man or of a woman"\*. Having performed it Manahsvāmin at once took on the aspect of a girl. Then taking him in the guise of a girl, Mūladeva, the chief of rogues, put on the appearance of an old brahman and went into the presence of king Nayapāla. When he had come there, he said "Great king, I am an old brahman. This girl is to be my son's bride. She made a promise in these words 'The man who goes to Ujjayini and returns after worshipping the lord Śiva, his wife and his only will I be.' For that reason my son has gone to Ujjayini to worship the lord Śiva. Until he comes, let this girl stay in the apartment of your daughter.

\* In S the incident takes place in a garden and the elephant is a runaway. In S the incident of the elephant is omitted and the sight of each other in a garden causes them to fall in love.

<sup>†</sup> Saśideva - whose god is the moon. Elsewhere in the cycle of Mūladeva stories he is usually called Saśin as he is also in the other versions of this story and in W.

\* In S he went after a day of distress,

which is not specified in K, to Mūladeva, and the magic was performed at once. In S Mūladeva finds him fainting on the ground and works the magic at once.

\* In the other versions the transformation is worked by a magic pill which is held in the mouth. When it is removed from the mouth the original form is resumed.

bhavishyati aham asyā rakṣanākṣamo vṛddhah tato rājñā svikrtam tāvad iyam śāśiprabhaya saha sukhena tuṣṭhatu tadā śāśiprabhaya grhe tām samarpya sa vṛddhabrāhmaṇaḥ svagrhaṁ agamat<sup>33</sup>

tadārabhya kumārīveṣadharo manahsvāmi śāśiprabhaya saha nānā-viśrabdhālāpam<sup>34</sup> kurvans tuṣṭhati ekadā śāśiprabhām abravit sakhi, tava 'ham prāṇasamā sakhi bhūtā idānīm tvām aham cintakulām iva paśyāmi etad<sup>35</sup> avaśyam tvayā mayi duhkhakāraṇam abhīdhātavyam eva<sup>36</sup> tayā<sup>37</sup> pṛṣṭe 'yam vadati sakhi, manahsvāmivirahitā<sup>38</sup> 'ham tac chrutvā tām abhyadhāt tam bhaṭṭaputraṁ aham āṇya tava<sup>39</sup> darśayiṣyāmi<sup>40</sup> tac chrutvā śāśiprabhā brūte sakhi tvam mama prāṇādhikā tat katham pariḥāsavacanena mayi duhkhām utpādayasi tac chrutvā kumārīveṣadharo brūte āh katham etad vadasi tvam cakṣuṣī nimiṣya kṣanam<sup>41</sup> tuṣṭha tatas tam bhaṭṭaputraṁ paśyasi yatnātiśayena sā cakṣuṣī nimiṣya sthītā sahasai 'vā 'yam kumārīveṣadharo vidyāprabhāvena bhaṭṭakumāro 'bhavad avadac ca śāśiprabhe, tvadadhinajīvanam anātham ivā "gatam paśya tadā sā manahsvāminam alokya harṣitā vismitā ca tasthau tatas tena manahsvāminā<sup>42</sup> sahā 'śeṣasukham anubhavanti<sup>43</sup>

atha śāśiprabhaya matur bhrātūr nṛpamantrīmadanāsenasya<sup>44</sup> putro vijayasenaḥ sa<sup>45</sup> kanakapuranṛpākanyam<sup>46</sup> mrgāñkavatīm vivāhayitvā svagrhaṁ āgataḥ tasmin kāle madanāsenamāntrīnā rājani vijīḍyā śāśiprabhā "nītā tadānīm kumārīveṣadharām dhṛtvā śāśiprabhaya saha manahsvāmi gataḥ tatra manahsvāminam kumārīveṣadharām<sup>47</sup> avalokya vijayasenaḥ kāmapidito 'bhavat pitaram apy avādīt tāta, yady aham śāśiprabhayaḥ priyasakhīm vivāhayāmi tadā jīvāmi nā 'nyathā tataḥ putramaranam anucintya madanāseno bhaginīpatīm<sup>48</sup> nayapālarājānam avādīt rājā brūte mantrīn, katham etad duṣkaram

<sup>33</sup> P agat

<sup>34</sup> HO reading uncertain, "śrābdhā" or "śrāddhā" V nānāśrāddhālāpam P nānākrīḍām

<sup>35</sup> PV tad

<sup>36</sup> P om

<sup>37</sup> HO mayā

<sup>38</sup> HOV "śrāmīte" P "śrāmīvirahad-kulīta

<sup>39</sup> P tubhyam V tādm

<sup>40</sup> P ddsydm

<sup>41</sup> P om

<sup>42</sup> HOV om manah

<sup>43</sup> P a<sup>9</sup> tuṣṭhati

<sup>44</sup> In W the father is vijayasena, the son madanāsenā

<sup>45</sup> PV om

<sup>46</sup> P "nṛpateh kany"

<sup>47</sup> P "dhāriṇam

<sup>48</sup> P "śrānīpatīm

Saśiprabhā In that way only will she be secure I, an old man, am unable to protect her "<sup>10</sup>" Then the king agreed "For this period let her stay comfortably with Saśiprabhā" Having placed her in Saśiprabhā's apartment the old brahman went to his own house

Beginning from that time Manahsvāmin in the guise of a girl continually had all sorts of confidential conversation with Saśiprabhā One day he said to her "My dear, I have become your friend, dear as your life Now I see that you seem disturbed in mind You must certainly not fail to tell me the reason for that trouble" She replied "Dear friend, I am separated from Manahsvāmin." Hearing that he said to her "I shall bring that bard's son and show him to you" Saśiprabhā answered "You are my friend, dearer than my life Then why do you cause me pain by making fun of me?" Hearing that the man in the guise of a girl said. "Ah, why do you say that? Wait for a moment with closed eyes Then you will see that bard's son" She stood there with her eyes very carefully closed At once by the power of the spell the man in the guise of a girl became the bard's son and said "Saśiprabhā, see one whose life depended upon you who has come here pretending to be without a protector" Then seeing Manahsvāmin, she was joyful and astonished, and from that time on she continually enjoyed all pleasures with Manahsvāmin "

Now Vijayasena,<sup>12</sup> the son of the minister Madanasena,<sup>13</sup> who was Saśiprabhā's mother's brother, married Mṛgāñikavati,<sup>14</sup> the daughter of the king of Kanakapura, and returned to his own home At that time the minister Madanasena informed the king and fetched Saśiprabhā (for the festivities) Then Manahsvāmin wearing the guise of a girl went with Saśiprabhā Seeing him there in the guise of a girl, Vijayasena was struck with love He said to his father "Father, if I marry Saśiprabhā's dear friend, then only I shall live, and not otherwise" Anxious about his son's possible death, Madanasena told his brother-in-law, king Nayapāla The king said "Minister, how would this

<sup>10</sup> In S the young brahman has gone to some indefinite place and the father must go to look for him In S, while the old brahman had been absent getting the girl, his village had been attacked and his family had disappeared so that he had to go in search of them

<sup>11</sup> S adds the detail that in six months the girl was with child, K. that in the course of time she was pregnant

<sup>12</sup> Victory-army In S Mṛgāñikavati is the daughter of Mṛgāñikadatta, the

king's brother in law, and is given in marriage to the unnamed son of the brahman minister Prajñāśvara In K. the girl alone is named In S no names are given for the new characters The minister's son saw the girls at their meal and after the marriage he left the false girl with his first wife

<sup>13</sup> — Love-army W reverses the names Madanasena and Vijayasena

<sup>14</sup> — Possessing the moon

difficult deed be possible? The old brahman's son is coming to marry her when he has worshipped Siva. What answer shall I give then? Therefore this is impossible." The minister replied "It is a long time before the boy will come here. My son is dying now. So what can I say? And furthermore there is this special reason at the death of my son I too will die." The king said "Then you must answer the old brahman." The minister answered "So be it I and no other will pacify him." Then he gave the girl to the minister Madanasena. And Vijayasena desired to marry her, but the girl said "Minister's son, marry me after you have gone to Ujjayini and worshipped<sup>14</sup> Siva. If you act otherwise, I shall kill myself and the guilt will rest upon you. Such is my solemn vow." Hearing that Vijayasena at once went to Ujjayini to worship Siva. Then Manahsvāmin who was in the guise of a girl became a man by means of the charm and continually enjoyed various pleasures with Mṛgāñkavati.

When a short time had passed Manahsvāmin reflected thus "I shall take Mṛgāñkavati and go to Mūladeva. That prince of rogues will find the opportunity for a trick and be able to succeed." Then he took her and went and told the whole story to Mūladeva.<sup>15</sup> When he had heard that, Mūladeva smiling made Manahsvāmin stay there with Mṛgāñkavati. By means of the charm he became an old brahman and having first made Saśideva take on the form of his son he went into king Nayapāla's presence "Your majesty, give me the girl. Here is my son who has worshipped Siva and come here desiring to marry her." When he saw the brahman's son, troubled he brought in the minister and said "Minister, this is what I said before. Now give him a suitable answer and satisfy him." The minister said "Sir, old brahman, this girl is as good as dead to you, since she has been given in marriage to someone. Now give another girl to your son."<sup>16</sup> But though hundreds of such efforts were made, the old brahman would not be restrained and was determined to die along with his son so that the guilt should fall upon the king. Then the king fell at his feet and said "Sir, spare me. I will give your son whatever girl he desires." That

<sup>14</sup> For *arcya*, see Whitney, *Sanskrit Grammar*, §99a.

<sup>15</sup> In S he went away with the woman since he heard that her husband was returning. Mūladeva heard that elsewhere and then played his last trick. In S apparently he went to Mūladeva without the woman after her husband had returned.

<sup>16</sup> In S the king told Mūladeva that he did not know where the girl was and fearing that the brahman would curse him gave up his daughter. In K also he gave his daughter through fear of a curse. In S the king told Mūladeva what had really happened and then through fear of a curse gave up his daughter.

putrene 'syate sai 'va maya tasmai<sup>68</sup> dātavya tato dhūrtavaro mūla-devo rūpadharam<sup>69</sup> ūśidevam abravīt putra, vīnitasya<sup>70</sup> nṛpater vacanam ījnu tāda<sup>71</sup> ūśideveno 'ktam tāta, yady etac chrotavyam tada rājī nijakanyām ūśiprabham mahyam dadatu tac chrutvā rājā<sup>72</sup> brahma vadhabhayāc chaśiprabhām kanyām dvijaputrāya dadau

tatas tām ādāya mūladevaśāśidevau svavāsam īagmatuh tadanum manahsvamī vadati tāta<sup>73</sup> mūladeva, mama prānīdhikā ūśiprabhā bhavatā "nītā mama 'bhilaśitasiddhir bhūtā ūśideveno 'ktam kīm aho sa<sup>74</sup> rājā mahyam ūśiprabhām dattavān asyāḥ pānigrahanam mayā kartavyam tat katham ayogyam<sup>75</sup> etādṛśam vadasi manahsvamī<sup>76</sup> vadati iyam ūśiprabhā mama bharyā, pura yatah mayā<sup>77</sup> parinītā tad<sup>78</sup> bhavan katham etādṛśam vadati ūśidevo<sup>79</sup> vadati bhaṭṭaputra, caurikayā 'syam<sup>80</sup> gāndharvavivāhāḥ<sup>81</sup> kṛtaḥ tena kīm syāt mahyam rājā svecchayā dattavān tau ūśidevamanaḥsvamināv anyonyam kalaham kurvānau stah

vada rājan ūśiprabha kasya bhārya bhavati rājā<sup>82</sup> vadati ījnu re vetala manahsvāmina yat kṛtam tal lokadvayaviruddham eva pitrā sa<sup>83</sup> ūśidevāya datta atah ūśidevāya bhārya bhavati iti vadati bhūpāle vetālah ūśipāvṛkṣe punar lalāga

iti<sup>84</sup> trayodaśavetālakathāprabandhaḥ

#### STORY 14<sup>1</sup>

atha rājñā<sup>2</sup> punar āniyamāno vetālah katham aparām kathayati deva, kanakapurānamnī nagare mahātmā yaśodhano<sup>3</sup> nāma rājā bahuva tasya rajye mahādhano ratnadatto<sup>4</sup> nāma vanik<sup>5</sup> tasthau tasya sarvalakṣaṇasampanna kanyaka<sup>6</sup> bhūta tasya nāmakaranadi-

<sup>68</sup> HO tasya;

<sup>78</sup> P tat śrutiś s°

<sup>69</sup> P for r° s° ūśidevarūpadharam  
V om rūp°

<sup>79</sup> P s° bhavatā

<sup>70</sup> P vīnitya

<sup>80</sup> PV gandh°

<sup>71</sup> P tat śrutiś

<sup>81</sup> P tat śrutiś r°

<sup>72</sup> P om

<sup>82</sup> P om

<sup>73</sup> P dīrṣa

<sup>83</sup> W iti jambhalaviracitam kathapam-

<sup>74</sup> PV om

<sup>84</sup> cisake caturdaśo vetālah

<sup>75</sup> HO ayoga etādṛśi v° P ayogyam  
vadati V ayogyām etādṛśim v°

<sup>1</sup> Not in W

<sup>76</sup> P tat śrutiś m°

<sup>2</sup> P om

<sup>77</sup> P om

<sup>3</sup> HO °dhanī

<sup>78</sup> P tad bhayān k° HO tat bh° k°  
etādṛśi bhavasi V tat k° etādṛśim  
vadasi

<sup>4</sup> HO °dattā

<sup>5</sup> HO vanikas

<sup>6</sup> P kanya V kanyakālā

prince of rogues, Mūladeva, said to the disguised Saśideva "Son, hearken to the words of the courteous king" Saśideva replied "Father, if I must listen to them, then let the king give me his daughter Saśiprabhā" Hearing that the king through fear of causing a brahman's death gave his daughter Saśiprabhā to the brahman's son

Mūladeva and Saśideva took her and went to their dwelling Then Manahsvāmin said "Father Muladeva, you have brought Saśiprabhā who is dearer to me than life itself My desire has been accomplished" Saśideva said "What! the king gave Saśiprabha to me I shall marry her Then why do you say such an improper thing?" Manahsvāmin replied "This Saśiprabhā is my wife, since I married her before Then why do you say such a thing?" Saśideva said "Bard's son, by thievish means you have made a gandharva-marriage<sup>16</sup> with her What would that be worth? The king gave her to me of his own free will" Saśideva and Manahsvāmin quarrelled with each other

"Speak, king Whose wife is Saśiprabha?" The king said "Listen, goblin What Manahsvāmin did is forbidden in both this world and the next Her father gave her to Saśideva Therefore she is Saśideva's wife"<sup>17</sup> While the king was speaking thus, the goblin hung again on the śinśapā-tree

So ends the thirteenth story of the goblin

#### 14 HOW *UNMĀDAYANTI* BY HER BEAUTY CAUSED YAŚODHANA'S DEATH

Then as the goblin was being carried along again by the king, he told another story

Your majesty, in the city called Kanakapura<sup>1</sup> there was a noble king named Yaśodhana<sup>2</sup> In his kingdom there was a very wealthy merchant named Ratnadatta<sup>3</sup> To him was born a daughter endowed with

<sup>16</sup> This form of marriage, which seems to be little more than a legalized fornication, is so named because the gandharvas, who are the tutelary spirits of marriage are the only witnesses. Penzer has an interesting note on this rite in *The Ocean of Story* vol 1 pp 87-88

<sup>17</sup> In S it is said that a thief as Manahsvāmin was in contracting a gandharva marriage has no lawful title to another's possessions In S it is said that the child within the girl's

womb will perform the rites to Saśin's shade after he is dead In K Manahsvāmin is said to be a secret lover to whom her father had not given her, and so Saśin is her lawful husband.

<sup>1</sup> — Golden city The MSS of K have *kanalākhye* pure In S Vija yapura

<sup>2</sup> — A fund of fame or whose wealth is fame In S Dharmasīla

<sup>3</sup> — Jewel given In S unnamed

vase ye ye sūmūgatās te te tām yauvanahinām<sup>7</sup> apī samālokya kāmapiditā bhūtāḥ atas<sup>8</sup> tasyā unmādayantī namā 'bhūt atha tasyām rūpaya uvanasāmpannāyām sa ratnadatto yaśodhananpater antikam gatve 'dam vadati deva, mama kanyā unmādayantī dvatriśallakṣanopetā bhūtātām evi yogyā atas tām ānayatu deva tac chrutva 'yāḥ rājā harsitāḥ strīlakṣanavedinam brāhmaṇam ekam lakṣanavatim draṣṭum prasthāpitavān sa<sup>9</sup> brāhmaṇo nṛpanideśād ratnadattasya gṛham gatvā tām unmādayantīm sarvalakṣināsamyuktām<sup>10</sup> traīlokya-mohinīm vidyādharam itāḥ 'valokya cintitavān yady enām sarvalakṣanasāmpannām unmādayantīm rūjānam jñāpayāmī tadaī 'nam kanyām āśādy a rājā sarvamahādevī<sup>11</sup> tyakṣyatī<sup>12</sup> muktarājyacinto<sup>13</sup> 'pi bhavīṣyati ato<sup>14</sup> nirlakṣanām jñāpīyām āsa tato rājā tām na nitavan ato<sup>15</sup> ratnadattāḥ senānīranadhavalāya<sup>16</sup> dattavān

athā 'kādā madhumāse sa rājā paurajanān vihāya<sup>18</sup> pradoṣa itas tataḥ kridām kurvan vidyate tado<sup>19</sup> 'nmādayantī manase 'ti cintitavatī rājā yaśodhano 'yam nirlakṣanam kṛtva<sup>20</sup> mām na nitavān tad idānīm<sup>21</sup> divyālāmkaram paridhāya "tmānam darśayamī tato rājō 'ccaiḥsthanam<sup>22</sup> āruhya tam īlokya kāmapidito dhāvakam appēchat ke 'yam iti teno 'ktam deva, saī 'śā ratnadattasya duhito 'nmādayantī yā senānīranadhavalaṇa vivahitā iti<sup>23</sup> śrutvā rājā strīlakṣanavedinē<sup>24</sup> brāhmaṇāya kruddhvā katham apī nijāntaḥpuram gatvā vihitasarvabhogatāgas<sup>25</sup> tām eva dhyāyaṁ tasthau

tato dhāvakena<sup>26</sup> manase 'ti cintitam rājā ranadhavalasya patnīm avalokya<sup>27</sup> kāmanaladagdha<sup>28</sup> iva<sup>29</sup> bhūto<sup>30</sup> 'sti tad aham ranadhavalam jñāpayamī yathā tam ānīya dadāti iti<sup>31</sup> kṛtva ranadhavalam

<sup>7</sup> O yauvanam

<sup>8</sup> P atah sā nāmnā u° bhūtā V om sentence V calls her unmādīnt throughout

<sup>9</sup> HO sa nṛp° <sup>10</sup>lokya brahma uena cintitam V atha tena nṛp°

<sup>11</sup> lokya brāhmaṇena cintita

<sup>12</sup> P °kṣapayuktām

<sup>13</sup> P nṛdīlokya HO om nā

<sup>14</sup> P sarvadeyas V sarvamahādevīm

<sup>15</sup> HO tyakṣati

<sup>16</sup> PV muktarājyacinto

<sup>17</sup> P ato jñāpayamītī nirl<sup>18</sup> j<sup>19</sup> a<sup>20</sup> V ato nirl<sup>21</sup> jñāpayamī

<sup>18</sup> P tato

<sup>19</sup> P tam s° O calls him ranavadhala throughout

<sup>20</sup> HO om v° P om pradoṣe V for vih° vidyate avalokayan pradoṣe

<sup>22</sup> t° paribhramati

<sup>23</sup> V tasminn eva kāle sā unmādīnt tām rājānam dṛṣṭvā manasā cint<sup>24</sup>

<sup>25</sup> PV jñātvā

<sup>26</sup> P yadiiddnīm

<sup>27</sup> V atyuccitaram sth°

<sup>28</sup> P tat V om

<sup>29</sup> P kruddhāḥ for kruddhīd V °vedī nam īrūḍīmāṇam prati īrūḍīdā

<sup>30</sup> P om tyagas

<sup>31</sup> O dharakena

<sup>32</sup> P samālokya

<sup>33</sup> P °nālāpijita

<sup>34</sup> V om

<sup>35</sup> P for bhūtostī aste V bhūtāḥ

<sup>36</sup> V for sentence iti cintayitvā sa ranadhavalasamipam gatvā tam sarvītāntam nivedayām āsa

all the auspicious marks. On the day on which she was named, all who had come were struck with love when they saw her, unmarriageable though she was. Therefore she was given the name *Unmādayanti* (= bewitching).<sup>4</sup> When she had attained the full development of young womanhood and beauty, Ratnadatta went into the presence of king Yaśodhana and said "Your majesty, my daughter *Unmādayanti* is possessed of the thirty-two auspicious marks and is fit only for you. So let your majesty take her."<sup>5</sup> Hearing that, the king joyfully sent a brahman who knew the points of female beauty to look at the woman who was said to possess these points. The brahman at the king's command went to Ratnadatta's house and when he saw that *Unmādayanti* possessed all the marks, charmed the three worlds, and was like a *vidyadhari*, he thought "If I inform the king that this *Unmādayanti* possesses all the marks of beauty, then the king will cleave to this girl and abandon all his queens. He will also give up his care for the kingdom." Therefore he informed him that she lacked the auspicious marks. Hence the king did not marry her. Ratnadatta then gave her to the general Ranadhavala.<sup>6</sup>

One day in the month of spring the king absented himself from the townsfolk and was playing about in the evening here and there. Then *Unmādayanti* thought thus in her mind "This is king Yaśodhana who considered that I lacked the auspicious marks and did not marry me. So now I shall put on splendid ornaments and show myself to him." Then when she had climbed to a high place, the king saw her and smitten with love asked his attendant<sup>7</sup> "Who is this woman?" He said "Your majesty, this is that daughter of Ratnadatta's, *Unmādayanti*, who was married by general Ranadhavala." Hearing these words the king was angry with the brahman who was a judge of female beauty and when he had managed with difficulty to get to his palace, he abandoned all food and continually pined for her alone.

The attendant then reflected "The king, having seen Ranadhavala's wife, seems to be burnt by the fires of love. I shall inform Ranadhavala so that he may bring her and give her to him." Thinking this he told

<sup>4</sup> In the other versions she is called *Unmādī* which has the same meaning.

<sup>5</sup> For the construction, see Intro §8

<sup>6</sup> — Dazzling white in battle. In the

other versions *Balsdhara*. The MSS of K vary between *Balsdhara* and *Varadhara*.

<sup>7</sup> On *dhāvaka* see Intro §8

abavit tac chrutvā ranadhavalah sahasa gatyā<sup>32</sup> rājānam abavit  
 deva, tām unmādayantī<sup>33</sup> tubhyam aham samarpayāmī rājā tad-  
 gatamanaso<sup>34</sup> 'pi lokadharmam vicintya brūte sa<sup>35</sup> mitram yo nūrā-  
 mayet pāpāt sa evā 'mātyah tad bhavatā katham etan mayi bhan-  
 yate ranadhavalō<sup>36</sup> vīdati deva, yadī tām bhavān<sup>37</sup> na svikaroti tada  
 'ham yasmai kasmai eīd dūsyāmī tām<sup>38</sup> tathā 'pi rājā tam na nitavān  
 tasyā virahena rājā paralokam agat tato<sup>39</sup> ranadhavalō 'pi ha<sup>40</sup> hā  
 kṛtvā prānāns tatyāja ranadhavale<sup>41</sup> mṛta unmādayantī mṛtā

vada rājan yaśodhano<sup>42</sup> mahāsattvah kīm vā ranadhavala unmāda-  
 yanti<sup>43</sup> ca rājā vadati śrīnu re vētāla sevakanām ayam eva dharmo  
 yat prabhukārye prānāns tyajanti<sup>44</sup> striyaś ca svabhavataḥ pati-  
 vartmagāḥ kīm tu rāja yaśodhano mahasattvo yatas tām āśādyā 'pi  
 paralokam anucintya tatyāja param prānāns ca tatyāja nṛpatav<sup>45</sup>  
 iti vādini sa vētālah śūśrapāvṛkṣe punar lalaga

iti caturdaśavetālakathāprabandhaḥ<sup>46</sup>

### STORY 15<sup>1</sup>

atha punar aniyamāno vetalah kathām aparām kathayati  
 deva, ratnāvatī<sup>2</sup> nāma nagari pura "sīt tatra candra prabho<sup>3</sup> nāma  
 rājā babhuva tasya rājye devasvamī nāma vīpras tasthau tasya

<sup>1</sup> P om  
<sup>2</sup> P for unm<sup>o</sup> samarp<sup>o</sup> un<sup>o</sup>  
<sup>3</sup> anīya tubhyam dasyamī  
<sup>4</sup> PV <sup>o</sup>mand  
<sup>5</sup> P sa mitra yo nūrārayet etc V sa  
<sup>6</sup> etā bandhur yo nūrārayali pāp<sup>o</sup>  
<sup>7</sup> 'mātyah ca Remains of a proverbial  
 stanza

<sup>8</sup> P tālōr<sup>o</sup>  
<sup>9</sup> P om  
<sup>10</sup> PV om  
<sup>11</sup> P tālā  
<sup>12</sup> PV for hā hā hā hētī

<sup>13</sup> P r<sup>o</sup> ca mṛtau u<sup>o</sup> m<sup>o</sup> HOV ca after  
 unm<sup>o</sup>  
<sup>14</sup> P kīm y<sup>o</sup>  
<sup>15</sup> P kīm u<sup>o</sup> ca V aīhara u<sup>o</sup>, om ca  
<sup>16</sup> HOV tyajati  
<sup>17</sup> HO tel<sup>o</sup> punah s<sup>o</sup> punar l<sup>o</sup> P iti  
 vadati rajani tel<sup>o</sup> s<sup>o</sup> punar l<sup>o</sup> V as P  
 with rajani  
<sup>18</sup> P <sup>o</sup>daśo tel<sup>o</sup>  
<sup>19</sup> Not in W  
<sup>20</sup> V ratnāvatī  
<sup>21</sup> P <sup>o</sup>prabha

Ranadhavala When he had heard that, Ranadhavala came quickly and said to the king "Your majesty, I will give Unmādayanti to you" The king, though his heart yearned for her, thought of the law of the world and said "He is a friend who restrains one from sin, and he, and he only, is a minister So how can you say this to me?" Ranadhavala said "Your majesty, if you do not accept her, I shall give her to anyone who comes along" Even so the king did not take her Because of his separation from her the king died Then Ranadhavala, lamenting "Alas! alas!" also gave up the ghost And when Ranadhavala died, Unmādayanti also died \*

"Speak, king Is Yaśodhana most noble or Ranadhavala and Unmādayanti?" The king said "Listen, goblin This is the one rule for servants, that they give up life in the service of their master And women by their nature follow the path of their husbands But king Yaśodhana is most noble, for although he could obtain her, he had scruples regarding the other world and gave her up, and gave up his life to boot"\*\* While the king was saying this, the goblin hung again on the śāsapā-tree

So ends the fourteenth story of the goblin

## 15 HOW HARISVĀMIN AND HIS TEACHER LOST MAGIC POWER<sup>1</sup>

Then as the goblin was being carried along again, he told another story

\* In the other versions he says that he will put her in a temple as a prostitute The king thereupon threatens to punish him if he does so

\* In S she does not die

\*\* S has a long attack on kings in general and K a shorter one before they say that the king was noblest S and K do not include the woman in the riddle

This version is highly unsatisfactory and differs widely in important details from the other versions S is in outline as follows The young brahman was befriended by a Saiva ascetic, who by the aid of magic summoned up a city and a beautiful girl which vanished every morning The brahman asked that the magic power be bestowed upon him The ascetic warned him that when he was submerged in the

water, he would live a new life for twenty four years from birth and would form family ties Then when roused by the instructor, he must plunge into the fire which would be prepared in the world of illusion When this had happened the brahman thought with grief of the family which he had attained and plunged into the fire which seemed cool When he had emerged from the water the ascetic realized that some mistake had been made and found that the magic (Vidyā personified) no longer presented herself to him In the solution the pupil failed because of his irresolution at the moment of entering the fire and the ascetic because he had an unworthy pupil K is practically as S but contains more detail as to the life under water and in particular says, as our version does that the wife died

putro harisvāmī nāmā<sup>4</sup> 'bhavat sa pītuh sarvasvam dyūtena vinaśtam kṛtvā 'pi dyūtam na tyajati atha śāstikena<sup>5</sup> dhrtvā nānāyatnenā 'pi kum cūn nā "sādya dandena tādito mūrchām āśādya patitah tatah śāstiko<sup>6</sup> bhayāj jale nimagnam tam kṛtvā 'nupalakṣitah svagrham agamat sa harisvāmī jalām prāpya katham<sup>7</sup> api prāptajīvano bhūtvā tatra snātvā dyūtāparityāgārtham pratijñām akarot gṛham ca tatyāja tādārabhya bhagavantam arecayitvā kṛtaphalamūlāhārah<sup>8</sup> kālam nayamāna<sup>9</sup> āste atha tam pranatam bhagavān mahākālo 'bravīt. bho dvijaputra, prīto 'smi tvām aham sukham anubhāvayami tac chrutvā vipreno 'ktam bhagavān eva pramānam mayā kum vaktavyam<sup>10</sup>

tato nīdrākālenā 'sya mastake hasta nyastah tato harisvāmī nīdrāgato bhūtvā svapne divyanagaram āśādya bhāvānuraktavīdyādhariśatena<sup>11</sup> nānāsukham anubhūya parām prītum āśādya prabuddho 'yam svapnam<sup>12</sup> iva nītavān pratidinam evam yāti paśyati ca tato 'yam<sup>13</sup> harisvāmī nīdrāgatah bhagavantam<sup>14</sup> abhyadhāt: bhagavan, yadi mayy anukampā vīdyate tādā mantram ekam mahyam dadātu<sup>15</sup> bhavān mahākāleno<sup>16</sup> 'ktam· vatsa, nījaparavībhāgo yasya puruṣasya nā 'stū tasminn eva mantrasiddhir bhavati<sup>17</sup> tathā 'pi dvijo nānāyatnam ācārati prabandhātīśayena<sup>18</sup> bhagavān<sup>19</sup> vadati dvija, siprānādīm gatvā tubhyam aham mantram dāsyāmi tatas tasya<sup>20</sup> jale nimajjyā 'gnau praveśam ācaryā 'gnijalābhyaṁ samabhāge bhūte tava mantrasiddhir bhavīyati iti mantram adāt

<sup>4</sup> P nāmnd

<sup>5</sup> O śāstikena P śāstikena

<sup>6</sup> O śānti<sup>8</sup> HO 'kena

<sup>7</sup> HO om k<sup>9</sup> api prāpta

<sup>8</sup> P om phala

<sup>9</sup> P nayann

<sup>10</sup> P kartaryam

<sup>11</sup> HO tārdnur<sup>10</sup> V rūpanīrjīvītātri-  
bhūrānacīdyālh<sup>11</sup>

<sup>12</sup> P harisvāmī sv<sup>12</sup>

<sup>13</sup> HO 'ham

<sup>14</sup> HO nīdrāgataharanlar P om nīdr<sup>8</sup>

<sup>15</sup> P om

<sup>16</sup> P tat śruti<sup>13</sup> m<sup>10</sup>

<sup>17</sup> P na bh<sup>11</sup>

<sup>18</sup> P tālah p<sup>12</sup> HO 'saye V nīrban-

dhātīśayena

<sup>19</sup> HO bhārdān

<sup>20</sup> P tathā

Your majesty, there was formerly a city called Ratnāvatī<sup>1</sup> In it there lived a king named Candraprabha<sup>2</sup> In his kingdom there was a brahman named Devasvāmin<sup>3</sup> He had a son named Harisvāmin<sup>4</sup> He, although he had squandered all his father's property by gambling, did not give up gambling The keeper of the gambling-house<sup>5</sup> arrested him and since he got nothing from him even with numerous efforts, he beat him with a club, and Harisvāmin fainted and fell down Then the keeper of the gambling-house because of fear threw him in some water and unseen by anyone went home Harisvāmin, when he had fallen in the water, somehow managed to come to life again and when he had bathed there, he made a vow to abandon gambling, and he left home Beginning from that time he spent his time worshipping Siva,<sup>6</sup> with fruit and roots as his only food The illustrious Siva said to him then as he bowed himself before him "Brahman's son, I am pleased I shall cause you to enjoy happiness" Hearing that the brahman said, "The illustrious one alone decides What can I say?"

Then while he was asleep a hand was placed on his head Harisvāmin, having gone to sleep, came in a dream to a divine city and with hundreds of passionately devoted vidyādharis he enjoyed manifold pleasures and attained the highest joy When he awoke, he seemed to be living in a dream Every day he went thus and saw this sight Then Harisvāmin having gone to sleep addressed the illustrious god "Oh god, if you have compassion upon me, give me a charm" Siva said "Son, only that man who feels no difference between himself and others can successfully perform a charm" Even so the brahman persisted in his request Because he was persistent, Siva said "Brahman, going to the river Siprā I shall give you a charm When you have plunged in the water of that river and have entered the fire and the fire and the water have shared equally in you, you will successfully perform the charm" So saying he gave him the charm

of a snake-bite and was revived with half of her husband's life S is practically the same in the preliminaries The charm has to be attained by entering the water and then a fire on the bank of the river The brahman insisted upon visiting his family before he entered the fire, and the charm failed The solution is as in S

<sup>1</sup> — Possessing jewels In S and S Ujjayini

<sup>2</sup> — Having the glory of the moon In S Mahisena

<sup>3</sup> — Whose lord is god In S Devaśrman

<sup>4</sup> — Whose lord is Hari In S Candrasvāmin, in S Gupṭikara

<sup>5</sup> The meaning of *śatika* can only be guessed, see Intro §8 The context demands something like "keeper of a gambling house" For it S has *sabhya*, while K attributes the beating to gamblers The incident is omitted in S

<sup>6</sup> The god is called either Mahikila or Bhagavat in the text

atha prāptamantro harisvāmī sahasā nagaram ekam apaśyat tatra<sup>21</sup> vīdyādharim ekām vivahya tayā saha nānāsukham anubhavan kālām anaisit tasyām<sup>22</sup> bahavah putrah kanyāś cā 'neno 'tpāditāḥ athai 'kadā sarpena daśṭā<sup>23</sup> sā paralokam gatavati<sup>24</sup> tatas tām śmaśāne nītvā harisvāmī vilapans tiṣṭhati etāvatī samaye vīdyādharas tam dvijam śokena vilapantam avalokyā 'bravīt dvīja, yady eṣā na jīvati tadā 'syāḥ<sup>25</sup> śokena tavā 'pi jīvanam na dīśyate atāḥ svīyam ardhāyur asyai dātum svikuru tadā vīdyāprabhāvena vayam etām jīvayāmah tathā<sup>26</sup> rūdhānām vīdyādharānām vacanam ākarnya tathā svikṛtam atha tayā jīvitam<sup>27</sup> tayā saha gṛham āgatya sukhena<sup>28</sup> tasthau atha tena mantrena jalād utthāyā 'gnīpraveśākṣamo<sup>29</sup> 'bhavat atha punar gatvā tam<sup>30</sup> eva bhagavantam mantrasiddhyartham abhyarthayat tadānīm mahākālo 'pi mantrasiddhihīno 'bhavat

vadatu deva katham mahākālo<sup>31</sup> mantrahīno 'bhavat rājā vadati: śṛṇu re vētāla śiṣyadoṣena gurur api doṣavān atāḥ<sup>32</sup> so 'pi mantrahīno 'bhavat iti nrpater maunabhañgam kṛtvā vētālah śiṣṭapāvṛkṣe punar lalāga

iti pañcadaśo<sup>33</sup> vētālakathāprabandhaḥ

### Story 16

atha punar āṇiyamāno vētālah kathām aparām kathayati:  
deva, karkaṭapurānāmni<sup>1</sup> nagare sūryaprabho<sup>2</sup> nāma narapatir āśit  
tasya rājye dhanadatto nāma vanīk pratīvasati tena hiranyavati-

<sup>21</sup> P atīha

<sup>22</sup> P tasyād

<sup>23</sup> H damṣṭrā O damstra

<sup>24</sup> P gatī

<sup>25</sup> PV tad asyāḥ

<sup>26</sup> O for t<sup>2</sup> r<sup>2</sup>, rathārūḍh<sup>2</sup> V tathā  
vīdyādharasya racanam ākarnya hari-  
śrāmīnām svikṛtam ed vīdyādharī ca  
mantraprabhāṣeṇa jīvitā sa ca tayā  
saha gṛham etc

<sup>27</sup> P for j<sup>2</sup> t<sup>2</sup>, jīvitāyā

<sup>28</sup> P om

<sup>29</sup> HO 'teśakṣ'

<sup>30</sup> HO fram

<sup>31</sup> P 'kālopi

<sup>32</sup> O tālah

<sup>33</sup> PV 'daśa

<sup>34</sup> In W Kārlolapura

<sup>35</sup> P 'prabhā'

When he had received the charm, Harisvāmin immediately saw a city. There he married a *vidyādhari* and passed the time enjoying various pleasures with her. She bore to him many sons and daughters. Then one day she was bitten by a serpent and died. Harisvāmin took her to the cemetery and stood lamenting. At that time a *vidyadhara* saw the brahman lamenting because of his grief and said "Brahman, if she does not live, through grief for her you also will not live. Therefore agree to give her half of your own life." Then by the power of our magic we will bring her to life." When he had heard these words of the *vidyādhara*s who were famed in this way (i.e. as possessors of magic), he so agreed. Then she was made to live. With her he went home and lived happily. As he rose from the water because of that charm, he was unable to enter the fire. So he went back and asked Śiva himself for the fulfilment of the charm. Then even Śiva was unable to perform the charm.

"Let your majesty speak.<sup>4</sup> Why was Śiva bereft of the charm?" The king said "Listen, goblin. Because of a pupil's deficiency the teacher also becomes deficient. Therefore he also lost the charm." When the goblin had thus caused the king to break silence, he hung again on the *śiñśapā*-tree.

So ends the fifteenth story of the goblin

#### 16 HOW DHANAVATI'S SON HAD THREE FATHERS

Then as the goblin was being carried along again, he told another story

Your majesty, in the city called Karkaṭapura<sup>5</sup> there was a king named Sūryaprabha.<sup>6</sup> In his kingdom lived a merchant named Dhana-

<sup>4</sup> It is possible that a different solution from the one actually given is intended in this version. It is said before that the fire and the water were to share equally in the brahman and perhaps, though the text does not make it clear, it is meant that the entrance into the two elements symbolizes the giving of half the man's life to each. If so, his giving half (the remaining half) of his life for his wife would invalidate the magic symbolism and the value of the charm. This same solution would be

possible for K also

<sup>5</sup> For the construction, see Intro §8

<sup>6</sup> — Crab-city. In S *Vakrolaka* in S *Kaṅkola*. In K the MSS read variously *Kaṅkolaka*, *Vaṅkolaka*, and *Vaṅkola*. The second form may be Prakritic for *Vakrolaka*, *Vaṅkola* is only a mistake. W has *Karkolapura*, for which G has the Prakritic equivalent

<sup>7</sup> — Brilliant as the sun. In S *Sundara*

nāmadheyāyam<sup>3</sup> patnyam dhanavati nama kanyo 'tpādītā atha<sup>4</sup> 'kada dhanadattasya sarvasvam daivavaśād vnaśām abhavat abhā vato 'yam dhanadatta ḡnādi<sup>5</sup> kṛtvā paralokam agat atho 'ttamarnena 'sya patni putrisametā tadanīm<sup>6</sup> baddha hiranyavati manase 'ti cintitavati aham kumartham<sup>7</sup> baddhā nivasāmī tad imam dhanavatūm ādaya patisuhṛttamasya<sup>8</sup> grhe tiṣṭhāmī sa me snehāt palanam ācarīsyati

iti duhitaram ādaya ratrau gacchanti vidyate anantaram śulasthitā<sup>9</sup> caurah kanyām avalokyā 'bravīt mātar, imam kanyam mahyam dehi bahutaradhanam iha vidyate tan nayatu bhavati śrutva<sup>10</sup> sā brute vatsa, śulasthitasya<sup>11</sup> bhavato 'syāh<sup>12</sup> panigrahanena kim kartavyam cauro<sup>13</sup> vadati matar, madiyadhanena bhadratarapuruṣasya bijakrayanam<sup>14</sup> acarya tena 'va puruṣena samam imām<sup>15</sup> kṛdayisyas: tadutpannena kṣetrajaputrena<sup>16</sup> mama paralokasauhṛdyam kartavyam tac chrutvā hiranyavati tena nrīdiṣṭasuvarnany ādāya cauraya dhanavatīm<sup>17</sup> vivahena dattavatī vivāham kṛtva caurah sahasa paralokam agat hiranyavati putrisameta tūmrahptikānivāsinah suhṛtakumārasya<sup>18</sup> gṛham gatavatī tam<sup>19</sup> mitrapatnūm putrisametam avalokya vividhadarena samāśvāsyā nitva patnyam<sup>20</sup> samarpitavan patyur nideśat sa tām prasarakavithikām nitvā krayavikrayārtham prasthāpitavati taya nyukta sa putri<sup>21</sup> tatra sthita

ekadā prasāravithisthitam<sup>22</sup> dhanavatīm dṛṣṭvā<sup>23</sup> somasvāmī nāma brahmanah kamapidito 'bhavat dhanavati ca dvijam<sup>24</sup> manoharam alokya madanavihvala mātaram abravīt hiranyavati caurasya vacanam smṛtva vividhadarena bijakrayapūrvakam<sup>25</sup> somasvāminam ānly a kṛdayam asa somasvāmī ca garbhām dattva paralokam agamat

<sup>3</sup> P hiranyavatīyādī

<sup>18</sup> HO suhṛtah kum<sup>o</sup> V patisuhṛtta-masya

<sup>4</sup> II tathā

<sup>19</sup> P om this and next sentence

<sup>5</sup> V ḡnādi<sup>m</sup> P ḡnādikam

<sup>20</sup> HO patnīm

<sup>6</sup> P b<sup>o</sup> twice, om taddanīm V b<sup>o</sup> t<sup>o</sup>

<sup>21</sup> P saputrikā

<sup>7</sup> PV tha k<sup>o</sup>

<sup>22</sup> P prasārakav<sup>o</sup> V prasāravithi-kasth<sup>o</sup>

<sup>8</sup> P madiyapati<sup>o</sup> V madiyapati:pri-yasuhṛt<sup>o</sup>

<sup>23</sup> I alokya

<sup>9</sup> HV śunyasth<sup>o</sup> In W śulasth<sup>o</sup>

<sup>24</sup> P tam dr<sup>o</sup>

throughout

<sup>25</sup> For bija<sup>o</sup> abhyadhat 4 lines down HO bijakraya (O jlbakr<sup>o</sup>) rd jadvārī sthāsyasi ity etc V bijakra ydrtham brāhmaṇam anuruddharati taisamgamena ca dhanavatīyāt putraiko jītāt tadda ca kātyāyanī derī rdjād ātri balaśaya rakṣārtham hiranyarāṭīm adiśya nṛpam abhyagdī

<sup>10</sup> P tat śr<sup>o</sup>

<sup>11</sup> HOV śūnya<sup>o</sup>

<sup>12</sup> O sya

<sup>13</sup> P tatas c<sup>o</sup>

<sup>14</sup> PV 'krayam O jlbakr<sup>o</sup>

<sup>15</sup> HO tāyām kṛdayisyatī P kṛda

nyatī

<sup>16</sup> HO kṣattraja<sup>o</sup>

<sup>17</sup> JIO "roll

datta<sup>3</sup> To him his wife, named Hiranyavati,<sup>4</sup> bore a daughter called Dhanavati<sup>5</sup> Now once Dhanadatta, as fate willed it, lost all his property In consequence of his having nothing, he fell into debt and other difficulties and finally died His creditor then retained his wife with her daughter Hiranyavati reflected "Why do I live in confinement? With Dhanavati I shall live in the house of my husband's best friend He through affection for me will protect me"<sup>6</sup>

Thinking this she took her daughter and was just going off at night, when straightway an impaled thief saw the daughter and said "Mother, give this girl to me A great treasure is here Take it" She replied "Son, what use is marriage with her to you who are impaled?" The thief said "Mother, you shall purchase the seed of a nobler man with my treasure and let her sport in love with that same man The son whom that duly appointed man begets will do me good offices in the other world" Hearing that Hiranyavati took the gold that he pointed out and gave Dhanavati to the thief in marriage When the thief had married her, he died at once Hiranyavati went with her daughter to the house of a friendly young man who lived in Tāmraliptikā<sup>7</sup> When he saw his friend's wife with her daughter, he consoled her with various marks of respect and took and entrusted her to his wife At her husband's command she took her to the street of the traders' shops and sent her forth to buy and sell The daughter stayed there under her orders

One day a brahman called Somasvāmin<sup>8</sup> saw Dhanavati in the street of the traders' shops and was smitten with love And Dhanavati, seeing the attractive brahman, was agitated with love and told her mother Hiranyavati, remembering the thief's words, with great respect brought Somasvāmin after purchasing his seed and allowed him to make love to Dhanavati Somasvāmin, when he had got her with

<sup>3</sup> — Wealth given In S Dhanapāla in K Dhanadatta, who lived in Tāmra liptikā His wife went later to Vakrolaka In S the merchant is Dhānakṣaya, who had a daughter Dhanavati who married a merchant Gaurīdatta of the city of Alaka She later returned to Kankola

<sup>4</sup> — Possessing gold

<sup>5</sup> — Possessing wealth In S the daughter is Mōhini

<sup>6</sup> In S at the merchant's death (he had suffered no losses before) his wife was deprived of his property by his

relations, since the king did not protect her In S the incident is as in S, but the king backed the relations, as he did also in K.

<sup>7</sup> For the town see note 3 In S there is no friend, but she buys a house and lives there In S she built a house

<sup>8</sup> — Whose lord is Soma In S unnamed In S he is Manahsvāmin the pupil of Viṣṇusvāmin and requires the money to give to a harlot named Hānavalli In K he is Somasvāmin and his situation is much the same as in S

etavati bhagavatyā hranyavatyai svapno dattah· hranyavati, tava putri putram prasaviyati tam guptena nītvā rājadvāri sthāsyasi ity uktvā devi nṛpam abhyadhāt nrpa, bhavān adya yam<sup>26</sup> śīśum prāpnoti tam evā "nīya putram kariṣyati<sup>27</sup> dhanavatyāh putro jatah hranyavati<sup>28</sup> ca nijadeśād rājadvāri tathāvidham kṛtvā sthitavati rājā prātahsamaye tam prāpya putram kṛtvā mahīṣyai<sup>29</sup> samarpitavān

athā 'yam<sup>30</sup> dhanavatīputro<sup>31</sup> vardhamānah sakalanīśāstraśastrābhyaśam kurvānas<sup>32</sup> tiṣṭhati atha rājā vṛddhah paralokam agamat<sup>33</sup> tatputro 'yam iti kṛtvā sarvair amātyair avanīpatir ayam kṛtaḥ tenai 'kadā gayāyām gatvā dattasya pindasya grahanārtham hastatrayam utthitam abhūt<sup>34</sup> eko hastaś cauralakṣanānvitah aparohasto<sup>35</sup> vīpralakṣanānvitah tṛtīyo 'vanīpaticihnanvitah tān avalokya kasmai pindā deyā iti samdehākulahṛdayaḥ kumāras<sup>36</sup> tasthau.

vadatu deva cauravīpranarendrānām madhye kas tasya pitā bhavati rājā vadati śrnu re vetāla caura eva tasya pitā bhavati nṛpatāv iti vādum vētālah śūśrapāvṛkṣe punar<sup>37</sup> lalāga

iti śodaśavetālakathāprabandhaḥ

### STORY 17<sup>1</sup>

atha punar ānīyamāno vetālo 'parapraśnam akārṣit·

deva, citrakūṭanāmni<sup>2</sup> nagare candrāvaloko<sup>3</sup> nāma rajā babbūva tasya mahādevi 'ndumati<sup>4</sup> nāmā 'bhavat tayā saha rājā sukham anubhavans tiṣṭhati ekadā 'sau rājā dyūtena sarvavām vinaṣṭam kṛtvā suduhkhito hayam āruhyā 'ranyānūm praviṣya<sup>5</sup> śraṇtaḥ san manoharam

<sup>26</sup> HO adyāyam

<sup>27</sup> P "atīti

<sup>28</sup> HO for sentence *h° desāt rājādāri* (H *rājā dāri*) *tathā kṛtaḥvidham kṛtaḥ sth°* V *h° ca devinideśād r°* etc as text

<sup>29</sup> P *māhādevyām* V *patnyai*

<sup>30</sup> OP *tathāyam* V *athāsyā*

<sup>31</sup> V *dhanavatyāh putro*

<sup>32</sup> V *kurraṇ*

<sup>33</sup> O *apāt*

<sup>34</sup> P om

<sup>35</sup> P *dvītīyo, om hasto*

<sup>36</sup> P om

<sup>37</sup> PV om

<sup>1</sup> In HO numbered 18, with no story numbered 17. In PWV 17

<sup>2</sup> HO "kutha"

<sup>3</sup> P *tantrāvaloko*

<sup>4</sup> In W *īndrīkaraprabha*

<sup>5</sup> P om

child, died. At that time Devi<sup>9</sup> sent a dream to Hiranyavati. "Hiranyavati, your daughter will bear a son. You shall take him secretly and place him at the king's gate." When she had said this, the goddess said to the king. "King, the boy that you find today you shall take and make your son." Dhanavati's son was born. And Hiranyavati took him from her own place and put him in the way prescribed at the king's gate and waited. The king found him in the morning and made him his son<sup>10</sup> and entrusted him to his chief queen.

Then that son of Dhanavati's as he grew up engaged continually in the study of all the science of statecraft and arms. The king grew old and died. All the ministers, thinking "This is his son," made the boy king. When he had gone on one occasion to Gayā,<sup>11</sup> and had offered the oblation to the dead, three hands rose to receive it. One hand had the marks of a thief, another had the marks of a brahman, and the third had the signs of a king. Seeing them the youth stood in doubt, thinking "To whom shall I give the offering?"

"Let your majesty speak<sup>12</sup> Of the thief, the brahman, and the king which is his father?" The king said "Listen, goblin. The thief and he alone is his father."<sup>13</sup> As the king was saying this, the goblin hung again on the śinśapa tree.

So ends the sixteenth story of the goblin.

#### 17 HOW THE BOY LAUGHED AS HE WAS BEING SACRIFICED<sup>1</sup>

Then as the goblin was being carried along again, he propounded another problem.

Your majesty, in the city called Cītrakūṭa<sup>2</sup> there was a king named Candrāvaloka.<sup>3</sup> His chief queen was named Indumatī.<sup>4</sup> With her the king continually enjoyed pleasure. Once that king lost his property by gambling and because of his great grief he mounted his horse and en-

<sup>9</sup> In S Siva sends the dream in S an ascetic appears in the dream. In both versions a thousand gold pieces are left with the child at the king's gate.

<sup>10</sup> In S the boy is named Candra prabha.

<sup>11</sup> At Gayā in Bihar the pious Hindu should perform śrāddha to his ancestors once during his lifetime.

<sup>12</sup> For the construction see Intro §8

<sup>13</sup> In the other versions it is said explicitly that the brahman and the king were both paid for their services while

the thief was the girl's legal husband.

<sup>2</sup> In the other versions the principal difference is the making of a gold statue as a reward for any man who would give his son.

<sup>3</sup> = Wonderful peak.

<sup>4</sup> = Looking like the moon. In S Rūpasena.

<sup>5</sup> = Full moon. In the other versions he has no wife and in S it is said that he was unable to find a suitable wife. This statement is omitted in K.

śarovaram avalokya tatra snātvā jalapānam kṛtvā mṛnālādikam khāditvā sarastire tiṣṭhati ity eva kāle kṛyaddṛṣṭim dattvā<sup>6</sup> muner āśramam apaśyat tatra gatvā traīokyamohaniyākṛtim<sup>7</sup> munikanyām ālokya kāmapidito 'bhavat munikanyā ca tasmā abhyutthānam<sup>8</sup> cakāra tato rūjña<sup>9</sup> "darena kanyā prṣṭā. bho varavarnini, kīmartham ekākuny aranye vasasi<sup>10</sup> tasmān mām tvadadhinajīvanam bhajasva rajan,<sup>11</sup> tasmīn kṣane munir āśramam āgamiṣyati tasmān mayā saha kathanenā 'lam<sup>12</sup> sugupte<sup>13</sup> deva<sup>14</sup> tiṣṭhatu paścāt tavā 'bhilaśitam kartavyam kanyāvacanād rajā 'nyatra gataḥ kanyā tam rūjānam dhyāyanti vīdyate munir āgatyā tām cintākulām<sup>15</sup> adhigamya papraccha tataḥ sā namramukhibhūya<sup>16</sup> lajjitā 'pi nṛpatigamanam<sup>17</sup> katha-yām āsa tac chrutvā harṣitena muninā<sup>18</sup> rūjānam āniya kanyā<sup>19</sup> dattī

atha tām preyasim ādaya munim pranamya rājā svadeśam gatva<sup>20</sup> "ste atha rātrau vaṭavrksatāle yakṣaḥ kanyāsahitam rūjānam avocit. tvam mayā 'dya khāditavyaḥ rājā brute kas tvam teno 'ktam: yakṣo 'ham rajā "ha tubhyam aham tātra<sup>21</sup> balim<sup>22</sup> dāsyāmi mām muñca yakṣeno 'ktam madabhīpsitam balim dāsyasi<sup>23</sup> rājā vadati ājñāpayatu deva yakṣeno 'ktam kumarabahim dāsyasi<sup>24</sup> rājā vadati kena vīdhinā balir deyah yakṣo vadati svechayā yadi kumāro maranam icchatī tasya caranau mātā dadhāti bhavatā yady ātmanā tasya śīraś chidyate tada 'va hi<sup>25</sup> tuṣṭo bhavāmi rājā tam eva svikṛtya svadeśam āgatyai 'vamvīdham bahim kutrā 'pi nā "sādyā cintito vīdyate

atha saptadivāsopari kumāraikena pītā bhanitah pītah, nṛpākalyā-nartham mām tvam balim dehi tasya matṛpīṭbhyam yatnasahasrenā 'pi nivārito 'pi brute yady evam yuvābhyām na kartavyam tada<sup>26</sup> mayā "tmaghātam kṛtvā martavyam rūjāni mṛte sarvalokā nāśam gamiṣyanti mayi mṛte kasya kīm bhaviṣyati tasmād etāvad dhar-

\* P *kṛtā* V om *kṛyad*, reads *ni-*  
kṣipyā for *dattī*

<sup>1</sup> HO "mohū" P traīokyalobhānī-  
ydk<sup>o</sup> V "mohinīm kām cū"

\* HO "śūḥyāḥ" V "śūḥyāḥ"

\* HO rājā

\*\* *Orasāṇi*

<sup>11</sup> For sentence, P *tayoktām rājānn*  
etasmīn aranye munir *dg*<sup>o</sup> V *rājan*  
etasmīn eva kṣape munir etc

<sup>12</sup> P om *k*<sup>o</sup> *l*<sup>o</sup>

<sup>13</sup> HO *siagupte* P *guptena* V *sam-*  
*pto bhūtā*

<sup>14</sup> V om

<sup>15</sup> HO *Vi* cintām

<sup>16</sup> O "khābhā" P "kātī sambhāya" V  
"kātī bhūtā

<sup>17</sup> PV "pater āgam"

<sup>18</sup> P *tena m*<sup>o</sup>

<sup>19</sup> HO kanyām adat V kanyām  
abhyaddī

<sup>20</sup> P *gacchannāśle* V om *rājā*, reads  
śad<sup>o</sup> prati jagdīma

<sup>21</sup> P om V *ātīr*

<sup>22</sup> HO om

<sup>23</sup> HO dāsyāti

<sup>24</sup> P mē d<sup>o</sup>

<sup>25</sup> P *tadeśādham*

<sup>26</sup> For passage through *ācāra* 4 lines  
down, HO *tādā mayā 'tm*<sup>o</sup> *kṛtā nṛyākā-*  
*lāpīcāraṇā* V *tādāham* *ātmaghātī*  
*bhāsiyāmī* P as text with "tmaghātī-  
tam for "tmaghātī"

tered a great forest \* When he was tired, he saw a lake and after bathing there he drank water and ate lotus fibres and food of that sort and rested on the bank of the lake At that moment he looked a little way off and saw a sage's hermitage Going there he saw the sage's daughter, whose beauty fascinated the three worlds, and was smitten with love And the sage's daughter rose up to do him honor Then the king respectfully asked the girl "Oh beautiful woman, why do you dwell alone in the forest? Take me whose life depends upon you" "Oh king, at this moment the sage will return to the hermitage Therefore stop talking to me But wait, your majesty, in a well hidden place? Afterwards what you desire shall be done" At the girl's bidding the king went away The girl remained pining for the king The sage when he returned, finding her disturbed in mind, questioned her She with downcast eyes, though she was embarrassed, yet told of the king's coming When the sage had heard that, he was glad and summoned the king and gave him his daughter

Then the king took his beloved and after doing reverence to the sage started to go to his own country In the night a demon<sup>8</sup> said to the king who was with the girl at the foot of a banyan tree 'I shall eat you today' The king said "Who are you?" He answered "I am a demon" "Then I will give you an offering," said the king "Let me go" The demon said "You shall give me the offering that I desire" The king replied "Let your honor command" The demon said "You shall give me a boy as an offering" The king asked "In what way must the offering be made?" The demon replied 'If of his own free will a boy accepts death his mother holds his feet, and you your self cut off his head, then only shall I be appeased When the king had won his consent and gone to his own country, he found such an offering nowhere and was puzzled

After seven days a boy said to his father 'Father, give me as an offering for the king's good fortune' Although his mother and father attempted to dissuade him even with a thousand efforts he said 'If you do not do this then I shall die by my own hand If the king dies, everyone will perish If I die what will happen to anyone? Where-

\* In the other versions he went hunting and was separated from his retinue

\* In W and S she is Indivaraprabha in S the daughter of Kaṇva S and S but not K say that the sage instructed the king in the irreligious nature of hunting and caused him to abandon the practice

\* For the construction see Intro §8

\* The *yakṣa* of this version is represented in the other versions by a *brahma* *marakṣasa* who in S is named *Jvāla* *mukha* In S the tree is not to be trespassed upon and the king is to be eaten for his unwitting fault In S the ogre wishes to eat the wife

\* For the construction see Intro §8

mah katham tyājyah tato dharmam anucintya pītarau grhitvā rājanī jñāpitam idam deva, mām dattvā nijakalyānam ācara tato rājā tān sarvān grhitvā yakṣasya sthānam<sup>27</sup> gatvā tena vīdhinā kumārabalum dātum udyato bhūtvā brūte deva,<sup>28</sup> nijarakṣārtham iṣṭadevatasmaram nam kuru tac chrutvā kumāro hasati trikālajñātvena<sup>29</sup> yakṣenā 'pi kumārasya hāsyam ākarnyo 'ccaīr aṭṭāṭṭahāsam akāri kumārabalā ca na grhītaḥ<sup>30</sup>

deva,<sup>31</sup> kumārayakṣayor hāsyakāranam vada rājā vadati śrūṇu re vētāla kumārena manase 'ti cintitam: mama mātāpīṭbhyaṁ carana-keśā<sup>32</sup> dhrtāḥ<sup>33</sup> ayam rājā svayam khadgam ādāya bālīm dātum udyato bhūtvā "ste. tathā 'py evam vadati. nijarakṣārtham<sup>34</sup> iṣṭa-devatāsmaranam kuru ity asya kumārasya hāsyalakṣanam yakṣo 'pi tatkāranam avagamyā<sup>35</sup> cintayat aho<sup>36</sup> kumāro 'yam yogyo hasati: etāvati vīpattikāle<sup>37</sup> ko me rakṣakṣamo bhaved iti hasitvā prito<sup>38</sup> bhūtvā kumāram paropakārnam svagṛham prasthāpayām āsa iti vādini bhūpāle vētālah<sup>39</sup> śīśāpāvṛkṣe punar lalāga

iti saptadaśavetālakathāprabandhaḥ<sup>40</sup>

### STORY 18<sup>1</sup>

atha rājā vētālam śākhāṁśākhāṁ bhrāmam samkadarthyai "kaśā-khāyām vīdhītya sthitāḥ rājā prabandhenā "netum akṣamo bhūtvā khadgena śākhāṁ uccidya śākhasametam vētālam skandhe kṛtvā

<sup>27</sup> P yakṣasth<sup>o</sup> V y<sup>o</sup> samīpam

<sup>44</sup> HO <sup>o</sup>gamya cint<sup>o</sup>

<sup>28</sup> P deva kumāra nijakalyādparā-  
kṣārtham V kumāra nijakalyādpar-  
tham, om d<sup>o</sup>

<sup>45</sup> PV om

<sup>29</sup> PV <sup>o</sup>jñēna

<sup>46</sup> V rīpatkale

<sup>30</sup> V agrāhi

<sup>47</sup> O om p<sup>o</sup> bh<sup>o</sup>

<sup>31</sup> P atha vētālo i adati d<sup>o</sup>

<sup>48</sup> HO ity aṣṭadaśaret<sup>o</sup>

<sup>32</sup> PV me e<sup>o</sup>

<sup>49</sup> In P and V only V is much fuller

<sup>33</sup> HO dhṛtā

but is unusable I have given P's text  
without change For the 5 lines of

<sup>34</sup> P <sup>o</sup>kṣārtham V nijakalyā-  
pārtham

introduction of the introduction to  
story 25

fore since duty requires just this, how can it be transgressed?" Then with his mind fixed on duty he took his parents and said to the king "Your majesty, give me and bring about your own good fortune" The king then took them all and went to the demon's place and when he was starting in the prescribed way to make an offering of the boy, he said "Godlike one, call upon your tutelary deity to protect you" Hearing that the boy laughed The demon also, because of his knowledge of the past, present, and future, when he heard the boy's laugh, laughed very loudly And he did not accept the offering of the boy<sup>10</sup>

"Your majesty, tell me the cause of the laughter of the boy and the demon" The king said "Listen, goblin The boy reflected thus 'My mother and father hold my feet and hair This king himself has taken his sword and is prepared to give me as an offering Nevertheless he says this 'Call upon your tutelary deity to save you.'" That was the cause of the boy's laughter The demon too, understanding the reason for it, thought 'Ah! this boy laughs fittingly, thinking "At such a time of misfortune who could protect me?"' Laughing for this reason and being pleased, he sent home the unselfish boy<sup>11</sup> As the king was saying this, the goblin hung again on the *śuṇḍapā*-tree

So ends the seventeenth story of the goblin

#### 18 How Two LOVERS DIED FOR LOVE OF EACH OTHER<sup>12</sup>

Then the king, caring little for the goblin's continual motion from branch to branch, caught him on a single branch The king, being unable to carry him off because of his firm grip, cut off the branch with

<sup>10</sup> In S the boy was apparently accepted by the ogre At least, nothing is said to the contrary In none of the other versions does the demon laugh

<sup>11</sup> In the other versions the demon does not laugh and no reason has to be given for his laughter The boy laughs because the others show such attachment to the body and the *sahādra*

<sup>12</sup> Because of its lacuna P's text is almost unusable for comparison with the other versions These agree fairly well with one another The outline of the story is as follows *Anaṅgamafjari* was married to a husband who went away on a journey She fell in love with *Kamalākara* and attempted to commit suicide since union with her beloved seemed impossible Her con-

fidante saved her and went to *Kamalākara* to arrange a meeting When he arrived *Anaṅgamafjari* died of excessive joy He then also died because he was forever separated from her The husband returning died of grief because of his loss of her In S all three were restored to life by *Devi*, who brought it about that the passion of the two lovers should vanish In K the vanishing of their passion is not mentioned In the solution the husband is said to have been most in love, for he gave up his anger with his wife because of his deep love and died of grief for her Our version seems at the end to have neglected the husband entirely, though W seems to agree with the other versions

mam cakruh tatah ko 'pi sujanas tān maranān nivārya,<sup>12</sup> brāhmaṇa-kumāra yuyam vidyabhyasam kuruta<sup>13</sup> tada sarvasukham bhaviṣyatī 'ty<sup>14</sup> uvaca tac chrutva maranavidher<sup>15</sup> niṣkramya vidyāśikṣārtham<sup>16</sup> gatavantah atha 'kada vidyām<sup>17</sup> jñātvā sarve mūlītvā jīvīnasām<sup>18</sup> arebhuḥ agra�eno 'ktam aham mṛtāsthisamcayanavidyam janāmī apareno 'ktam mansaṣonitasamcāravidyām<sup>19</sup> jānamī apareno<sup>20</sup> 'ktam nakhakeśadanttasamcayanavidyam janāmī<sup>21</sup> caturtheno 'ktam jīvayitum jānamī<sup>22</sup> vidyājīvīnasācikiršavo vyaghṛasthī samāsadya vyāghram<sup>23</sup> jīvayanti<sup>24</sup> sma sarve<sup>25</sup> tatah prāptajivena vyaghrena catvāro bhakṣitah

vada rājan teṣām madhye ko vadhabhāgi bhavati rājā vadati śnu re vetāla jīvadātā<sup>26</sup> vadhi<sup>27</sup> bhaviṣyatī<sup>28</sup> nṛpatāv iti vādini vetalah śinśapāvṛkṣe punar lalāga

ity ūnaviñśatīvetālakathāprabandhah<sup>29</sup>

### STORY 20<sup>1</sup>

atha punar aniyamāno vetālaḥ kathām<sup>2</sup> aparām kathayati deva, kahūgavīṣaye yajñasthalam<sup>3</sup> nāmadheyam nagaram āśit tatra yajñasomanāmā brāhmaṇas tiṣṭhati tasya brāhmaṇī somadattā tasyām anena brahmaśvāmī nāma putra utpāditah sarvaśāstratat-

<sup>12</sup> P nīrvarīya V nīrvarīyābrāttī

<sup>13</sup> HOP kūrutha

<sup>14</sup> P om ity V om ity utdca

<sup>15</sup> P te m° n° HO 'rīdhe nīg° V te

maranaparidhīm parityajya

<sup>16</sup> PV rīdyāsuddhyārtham

<sup>17</sup> V for e° jñ°, kṛtaṇīdyas te

<sup>18</sup> P V anyonyam jñ°

<sup>19</sup> P V ahaṁ m° V om māhe

<sup>20</sup> P V iṣṭīyego

<sup>21</sup> P ahaṁ j°

<sup>22</sup> P \*mīlī

<sup>23</sup> P om

<sup>24</sup> V for j° sma, jīvayām āsuh

<sup>25</sup> P before vyāghṛasthī

<sup>26</sup> PV jīvanaddīdā

<sup>27</sup> V vadhabhāgi

<sup>28</sup> PV bharati

<sup>29</sup> V asfādataret\*

<sup>30</sup> In V 19

<sup>31</sup> P for k° a° l°, praśnam akārīlt

<sup>32</sup> P \*sthala \*

not receive them. Therefore they determined to die. Then a kind man prevented them from dying and said "You young brahmans should study magic. Then all happiness will be yours" <sup>2</sup> Hearing that they gave up the idea of death and went to learn magic. One day, when they had learned magic, they all met and began a test. The eldest said "I know the magic art of gathering together the bones of a dead body" Another said "I know the magic art of assembling flesh and blood" Another said "I know the magic art of gathering nails, hair, and teeth" The fourth said "I know how to restore life" Desiring to put their magic to the proof they came upon a tiger's bones and all working together brought him to life <sup>3</sup> When the tiger had come to life, he ate the four of them

' Speak, king. Which of them is responsible for their death?' The king said "Listen, goblin. The one who gave life must be the slayer" <sup>4</sup> As the king was saying this, the goblin hung again on the *sunśapā*-tree

So ends the nineteenth story of the goblin

## 20 HOW AN ASCETIC ENTERED INTO A DEAD BOY'S BODY<sup>5</sup>

Then as the goblin was being carried along again, he told another story

Your majesty, in the land of Kaliṅga there was a city named Yajñasthala <sup>6</sup> There dwelt a brahman called Yajñasoma <sup>7</sup> His wife was Somadattā <sup>8</sup> She bore to him a son named Brahmasvāmin <sup>9</sup> Though

<sup>1</sup> In S the sons were respectively a gambler, a wench, an adulterer, and an atheist. Their father preached to them and they went off to gain *vidyā*, knowledge of magic. In S one son attempted to commit suicide after their relations had treated them as in our version and he was rescued by a compassionate man who advised the study of magic

<sup>2</sup> In the other versions the animal is a lion

<sup>3</sup> In S the first three were guiltless because they did not know what the animal was until the third one had finished his operations upon it. K gives no reason

<sup>4</sup> S has more detail in its account of the lamentations at the boy's death

S says nothing about the antecedents of the boy, and inserts nine verses in which the ascetic preaches to his family before he abandons the world for an ascetic life. In S the ascetic is called Vāmadeva, as also in the MSS of K

<sup>5</sup> — Sacrifice place. In S the city was named *Sobhāvati* (not mentioned in K) and in it there was an *agṛahāra* which was called Y<sup>10</sup>. In S the city is *Viśvapura*

<sup>6</sup> — *S* omits

<sup>7</sup> — *S* omits. In S unnamed in S omitted. K names her as our version does

<sup>8</sup> — Whose lord is Brahma. In S *Devasoma* in K *Devasmīmin* in S omitted

maunaparayano kṣantiśilasampam gantum upacakrame tatha 'pi  
vetālah punar guruvakyapraśnam akārṣit

deva, vilāsayatī nama nagary asit tatra ratnadatto nāma yanik  
pratīvasatī tasyā 'naṅgamañjari nāma sutā 'bhavat tasyā vivahār-  
tham tāmraluptakānamanagaryam ratnadatto manuṣyam prasthāpi-  
tavān atha tatpuranivāśinam kamalakaranamānam dvijaputram  
avalokya 'naṅgamanjari kāmapiditā bhūta atha tasyāḥ param prītum  
utpadya svagrham gantum udyato bhute sati<sup>2</sup> tasmin samaye sā  
tasya viraham asahanti pranān mumoca tām prāṇadhikam tathavi-  
dham vilokya kamalākaro 'pi bahuvidham vilapya prāṇāns tatyāja  
tato dayāvati devi tan mithunam jīvayatī sma

vetālo vadati vada rājan taylor madhye kasyā 'nurāgo mahān  
rajā vadati śṛṇu re vetāla kamalākarasyā 'nurāgo mahan yataḥ  
strīmaranam avalokyā "tmanah prāṇāns tatyaja nṛpatav iti vādini  
vetālah śinśapāvṛkṣe punar lalaga

ity aṣṭādaśavetālakathāprabandhaḥ

### STORY 19<sup>1</sup>

atha punar<sup>2</sup> āṇiyamāno vetālah kathām aparām kathayatī

deva, dakṣinasyam dīśi brahmapurabhidheyam<sup>3</sup> nagaram purā "sīt  
tatra viṣṇusvāmī<sup>4</sup> nama brāhmaṇaḥ pratyavatsit<sup>5</sup> so 'tivadhanahīnaḥ  
tasya catvāraḥ putrā babbūvuh kiyata<sup>6</sup> kālena viṣṇusvāmī<sup>7</sup> ca mṛtaḥ  
te<sup>8</sup> catvarāḥ pranarakṣārtham<sup>9</sup> mātulālayam agaman mātulo 'pi<sup>10</sup>  
tan daridrān avalokya na sambhavayam<sup>11</sup> āśa tatas te martum udīṣa-

<sup>1</sup> At bhūte sati in P there is a serious lacuna.

<sup>2</sup> In V 18

<sup>3</sup> P rājñād p<sup>9</sup>

<sup>4</sup> HOV b<sup>8</sup> nāma V calls the city brahmasthala

<sup>5</sup> V calls him brahmaśrāmīn

<sup>6</sup> HO pratyardesi<sup>12</sup> V urdesa

<sup>7</sup> P atha k<sup>6</sup>

<sup>8</sup> PV rājñāsṛāmīni mṛte

<sup>9</sup> P om.

<sup>10</sup> P "rakṣāndṛīkāth

<sup>11</sup> HO hi

<sup>12</sup> HO sambhāsāydm PV sambhā  
raydm

his sword and put the goblin, branch and all, on his shoulder. Then, determined to keep silent, he proceeded to go to Kṣāntiśāla. Never theless the goblin again propounded a riddle involving a difficult argument.

Your majesty, there was a city named Vilāsavati<sup>1</sup>. In it there lived a merchant called Ratnadatta<sup>2</sup>. He had a daughter named Anaṅga-maṅjari<sup>3</sup>. Ratnadatta sent a man to the city called Tamraliptika<sup>4</sup> to arrange a marriage for her<sup>5</sup>. Then Anaṅgamāṇjari saw a young brahman named Kamalākara<sup>6</sup> who lived in the city, and fell in love with him. And feeling the greatest love for her he started to go to his own house. (Here a long lacuna as compared with the other versions. The words *bhute sati* of the text in P are unintelligible.) At that time she was unable to endure her separation from him and gave up the ghost. Kamalākara also, when he saw her, who was dearer than life to him, in this state, lamented loudly and died. Then Devī took pity and restored the couple to life.

The goblin said "Speak, king. Of the two which was more in love?" The king said "Listen, goblin. Kamalākara's love was greater, for seeing that the woman was dead he gave up his own life." As the king was saying this, the goblin hung again on the śiṅsapa tree.

So ends the eighteenth story of the goblin.

## 19 HOW FOUR BRAHMANS RESURRECTED A TIGER

Then as the goblin was being carried along again, he told another story.

Your majesty, in the south there was formerly a town named Brahmapura<sup>1</sup>. In it there lived a brahman called Viṣṇusvamin<sup>2</sup>. He was exceedingly poor. He had four sons. After some time Viṣṇusvamin died. The four sons to preserve their life went to the house of their maternal uncle. Their uncle however seeing that they were poor did

<sup>1</sup> = Full of wantonness. In the other versions Viśāla as also in W.

<sup>2</sup> = Jewel-giver. In the other versions Arthatdatta.

<sup>3</sup> = Cluster of blossoms of love.

<sup>4</sup> I have tacitly corrected P's reading Tamraliptaka. In S Alaka.

<sup>5</sup> In S as in W the husband's name is Manivarman in S Maninābha. The MSS of K have Maṇivarman or Maṇidharman.

<sup>6</sup> = M. 11. 1.

<sup>1</sup> = Brahma's city. In W Brahmasthala. In S there was a city Pañjalaputra ruled over by Dhāranīvaraha. In his kingdom there was an *agrahāra* named Brahmasthala. K. mentions only Brahmasthala. In S the city is Jayasthala ruled over by Viramarданa.

<sup>2</sup> = Whose lord is Viṣṇu. W has Brahmaśvamin. In K the MSS read variously Yaśahśvamin, Devasvamin.

tvajño<sup>4</sup> 'pi daivavaśāt<sup>5</sup> pancatvam agamat tatas tatpitarau bahuvi-dham vilapantau bandhujanasahitau tam ādāya śmaśāne satkārārtham ājagmatuh ity eva kāle śmaśānavāsi yogi tam śarīram<sup>6</sup> dvijakumāram sarvāśāstravettāram manoharamayuktakālemaranam ālokya karunasvaraeno 'ccaih kranditavān paramakautukena nartitavān ca sahaso<sup>7</sup> 'tthāya yogena jīrṇaśarīram parityajya mṛtasya dvijakumārasya śarīram praviveśa kumārah suptothitabhūtah<sup>8</sup> tatpitarau parām prītum āśāditavantau sarve bandhuvargā harṣita babhūvuh brahmaśvāmī prāptajivanah sarvabhogam parityajya yogam dhyāyans tasthau

śmaśānavāsi yogi katham cakranda katham vā nanarta tatkārānam vadatu deva rājā vadati śrnu re vētāla cirakāśām upārjītam śarīram tyaktavyam iti cakranda jīrṇaśarīram vihāya sarvagunādhīram dvijaśarīraṇī prāptavyam iti kṛtvā<sup>9</sup> nanarta nṛpatāv<sup>10</sup> iti vādini vētālah śīśāpāvṛkṣe punar lalāga

iti viñśatīvētālakathāprabandhalī<sup>11</sup>

### STORY 21<sup>1</sup>

atha rājñā punar āñiyamāno vētālah kathām aparām kathayati deva, daksinasyām diśi vikramabāhur nāma rājā babhūva tasya rājye puśkarāvati<sup>2</sup> nāma nagari sthitā tatra jītakuberavibhavo vanī<sup>3</sup>

\* P sa sarvakāśāstratātrajā om om  
V sa ca sarr<sup>4</sup> bhūtā  
\* P upadātarakāt  
\* P sudhīrām de<sup>5</sup> sarr<sup>6</sup> manoharala  
leraram al<sup>7</sup> V dvijakumārasarīram  
sarr<sup>8</sup> manoharākāleraram al<sup>9</sup>  
\* P sa sah<sup>10</sup>  
\* P 'thīlo bhūtāk V kumāre suptot-  
thite

\* P V om  
\* HOV om sentence  
\* V dñārīśādātīcī<sup>11</sup>  
\* In V 20  
\* HOV pūrparati V puśkardrātī  
Cl p 122 line 6 from end  
\* HO rāpīka P rāpīk prātīrasatī  
nidh<sup>12</sup> etc V rāpīk

he understood the truth of all sciences, through the power of fate he died. His parents, lamenting much, with their kinsfolk took him and went to the cemetery to perform the last rites. At that time an ascetic dwelling in the cemetery saw that the body was that of a brahman's son skilled in all the sciences and handsome, who had met an unseasonable death. He lamented aloud in a mournful voice and then danced with the greatest gaiety. Immediately he arose and by magic abandoned his old body and entered the body of the dead brahman youth. The boy was as if he had arisen from sleep. His parents felt great joy. The whole party of kinsfolk rejoiced. Brahmasvāmin, when he had regained life, abandoned all pleasures and continually practised mental abstraction.

"Why did the ascetic dwelling in the cemetery lament and why did he dance? Let your majesty tell me the cause of those actions" <sup>6</sup> The king said "Listen, goblin. He lamented, thinking 'I shall abandon a body that I acquired long ago.' He danced, thinking 'Abandoning my old body I shall acquire a brahman's body which is a vessel of all good qualities' <sup>7</sup> As the king was saying this, the goblin hung again on the śīrśapā tree.

So ends the twentieth story of the goblin

## 21 HOW THE FOUR BROTHERS FARED WITH THE HARLOT<sup>1</sup>

Then as the goblin was being carried along again by the king, he told another story

Your majesty, in the south there was a king named Vikramabāhu <sup>2</sup>. In his kingdom there was a town called Puṣkarāvatī <sup>3</sup>. In it there lived

<sup>1</sup> For the construction, see Intro §8

<sup>2</sup> In S he danced because he was about to acquire greater magic power in his new body. In S he laughed instead of dancing because he was getting a youthful body.

<sup>3</sup> This story is not in the other versions, except the Newari version. The two main themes appear elsewhere. That of the brothers who possess different accomplishments is seen in stories 5 and 19 and with variations in stories 2, 6, 9 and 11. The other theme is a combination of two well known motifs, viz. the determination of one's fate in the next existence by the last thing seen in this, for which see Edgerton, 'The Hour of Death,' in *Annals of the Bhan-*

*darkar Institute*, vol 8 (1927), part 3, pp 219-249, especially pp 226-228, and the rebirths of a pair of souls united to each other by love (or hatred) in a succession of parallel existences which Bloomfield illustrated in *The Life and Stories of the Jaina Savior Pārīgandīha* (Baltimore, 1919), pp 13-15. I have shown in §4 of the Intro that W's proper names represent more nearly than those of the other MSS the names that were in the original Jambala datta text.

<sup>1</sup> = Arm of valor. The variant reading Virabāhu = strong armed

<sup>2</sup> = Abounding in lotuses. The variant Puṣpavatī = abounding in flowers

nidhipatidatto<sup>4</sup> nāma sārthavāhas<sup>5</sup> tashau tasya kāmasenū<sup>6</sup> vāsavadattā kṣamāvatī campāvatī catasrah<sup>7</sup> patnyo babhūyuh tāsu tena ratnadattamanidattakumāradattakanakadattāś<sup>8</sup> catvārah putrā utpāditāh tatra ratnadattena gandharvāśāstram<sup>9</sup> abhyastam tatsamo nrtyagltādibhir<sup>10</sup> mahimandale ko 'pi na bhūtah manidattenā 'stravidyā 'bhyastā tatsamo 'straviṇī<sup>11</sup> mahimandale ko 'pi nā 'stī kumāradattena nānāśāstrakathā 'bhyastā tatsamo dhūmān mahimandale ko 'pi nā 'stī kanakadattena nānānītiśīkṣā 'bhyastā tatsamo nītumān nā 'stī<sup>12</sup> te catvārah sarvagunānvitā devasaundaryanirjitanmathāh kāminījanamanohārinah viśvavikhyātapauruṣāḥ sapatnikāḥ sakala-sukham anubhavantas tashuh<sup>13</sup>

kiyati kāle teṣām pitā lokāntaram agamat atha vīdhivāśāt te<sup>14</sup> catvāra ekātmakā ātmastrikalahāt prthaktvam anvabhavan prītyā sarvāṇi koṭisamkhyadhanānī<sup>15</sup> vibhaktāni kīm tu divyaratnatrayam sāmānyena<sup>16</sup> sthitam nidhipatidattena pūrvam<sup>17</sup> ājñā vīhitā yadi caturnām prthaktvam<sup>18</sup> syāt tada matsakhā vīkramabāhur idam ratnatrayam yasmai dadātu sa eva prāpsyati iti pitur vacanam smṛtvā rājñīsh sthāne catvāro<sup>19</sup> jagmuḥ rājā ca<sup>20</sup> bandhuputrān drṣṭvā tān uvāca bho bandhuputrāḥ, kīmartham atrā<sup>21</sup> "gamanam iti prītās te pitur vacanam jñāpayām<sup>22</sup> āsuḥ rājā ratnatrayam ślokya vismito bhūtve 'dam acintayat divyaratnatrayam adbhitam<sup>23</sup> bandhuputrānām madhye yo matīmān tasmai dātavyam tato<sup>24</sup> 'mīśām bhājanatā parikṣyatām iti<sup>25</sup> kṛtvā tān uvāca bho suhṛtputrāḥ, maya<sup>26</sup> yatra ratnatrayaparicchedaḥ kriyate na<sup>27</sup> kīm tu bhavadbhīḥ sthātavyam tac chrutvā te vadanti<sup>28</sup> yad ājñāpayatu deva tenai 'vā 'smābhīḥ sthāta-

<sup>4</sup> HOPV *nidhipatir* W *nidhidatta*

Cf line 4 in next paragraph

<sup>5</sup> HO °dāhus

<sup>6</sup> W *kāmasena* *vasantlasenā* *śāsavadattā* *kusumārall*

<sup>7</sup> P *nāma* c°

<sup>8</sup> P *°dattandmānaś* W *has* *śūtarnā-datta* for *kumdradatta*

<sup>9</sup> PV *gāndh*°

<sup>10</sup> HO *nrtyagltādibhīḥ* P *mahimandale* *nrtyagltādibhīḥ* ko 'pi na vīdyate V *nrtyagltādibhīṇo* *mahī*° kopi nā 'bhūt

<sup>11</sup> O om through *tatsamo* in next line

<sup>12</sup> P "ste" V "sīt

<sup>13</sup> HO *anubharanbhāvanasthāh*

<sup>14</sup> HO te catvārah e° d° teṣām prīth° *anvamabharat* P te c° ekātmastrikalahāt prīth° galāt V tātī catvārah at-*māstr*° prīthakatām *anubharadbhīḥ*

<sup>15</sup> P "khyātī dhanānī

<sup>16</sup> P *sādhya*

<sup>17</sup> P *pūrvam* *rājñī* *avīhitam* *puri* *air* d°

<sup>18</sup> V *purā* *rājābhīhitāḥ*

<sup>19</sup> P *yuṣmākam* *prīth*° *na* *syāt*

<sup>20</sup> PV *te* c°

<sup>21</sup> P *om*

<sup>22</sup> PV *atrāgatāḥ* *sthā* *prītās* etc

<sup>23</sup> PV *rājne* jñ° II has *smṛti*° erased before *jñ*°

<sup>24</sup> P *°dām* a°

<sup>25</sup> HO *tato* 'ham *amī*° *bh*° *parīkṣālām* P *aham* *amī*° *bhājanatām* *jāñāmī* V *om* sentence

<sup>26</sup> V *om* sentence

<sup>27</sup> O for m° y°, *yanīyatra* P *maydī*tra V *maydīatra*

<sup>28</sup> P for na sth°, *tatra* *bh*° na sth° V *om* *kīmītu*

<sup>29</sup> P *saṛre* v°

a merchant whose wealth was superior to that of the god of wealth, a caravan trader named Nidhipatidatta<sup>4</sup>. He had four wives, Kāmasenā, Vāsavadattā, Kṣamāvati, and Campāvati<sup>5</sup>. They bore to him four sons, Ratnadatta, Manidatta, Kumāradatta, and Kanakadatta<sup>6</sup>. Then Ratnadatta learned music. No one in the world was his equal in dancing, singing, and the allied arts. Manidatta learned military science. No marksman in the world was his equal. Kumāradatta learned the account of all the sciences<sup>7</sup>. No learned man in the world was his equal. Kanakadatta learned all the wisdom of political science. There was no one so learned in that science as he. These four, who were endowed with all good qualities, who surpassed the god of love by their divine beauty, who stole the hearts of all loving women, whose manly virtues were famed among all men, continually enjoyed all happiness with their wives.

After some time their father died. Then, as fate willed it, those four, though they were of one mind, separated because of the mutual quarrelling of their wives. All their wealth amounting to a crore was divided amicably. But three divine jewels remained in common. Nidhipatidatta had formerly given this command: "If you four should separate, then the one to whom my friend Viśramabāhu gives these three gems shall receive them, and no other." Remembering these words of their father's the four went to the king. And the king seeing his friend's sons said to them: "Oh sons of my friend, why have you come here?" When they were asked this, they informed him of their father's words. The king when he saw the three jewels was astonished and thought: "The three marvelous divine jewels I shall give to that one of my friend's sons who is most clever. Therefore their excellence must be tested." Thinking that he said to them: "Oh sons of my friend, you are not at all bound to abide by the decision that I make about the three jewels." They replied: "We shall abide by whatever

<sup>4</sup> — Given by the lord of wealth. The variant Nidhipati — lord of wealth, is not so plausible as a man's name.

<sup>5</sup> — Love-army, given by Indra, patient, and abounding in campa flowers respectively.

<sup>6</sup> — Jewel-given, pearl-given, given by the god of war, and gold-given respectively.

<sup>7</sup> The Newari version says that the third brother was learned in the *Lakṣmaṇa-śāstra*. No account is given of his trial, he is dismissed with the mere statement of failure. The lack of certainty about his attainments and the meagreness of the account of his attempt in all the sources make him look suspiciously like a secondary addition to the story.

vyam iti etāvanto vā prānāḥ kasya santu yo devavacanulaśghanam<sup>29</sup> karisyati rājā vadati etāni ratnāni sūmānyenā 'tra santu kusuma-puranagare rūpavatīnāmadheyā<sup>30</sup> traīokyamohaniyākṛtī<sup>31</sup> veśyā vid-yate sū lakṣam ekam ādāyai 'karātrikridām<sup>32</sup> puruṣena saha karoti yadi lakṣasahaśram prāpnoti tathā 'pi nā 'paradīnam ratnate tayā veśyā saha yo dvirātrikridām<sup>33</sup> kartum laknoti tasjai 'tāni ratnāni bhavanti tac chrutvā tair uktam deva, kenā 'grato gantavyam tam āññāpayatu<sup>34</sup> rājā vadati jyeṣṭhānukramena gamanam anubhavati

tato ratnadatto 'nekakariturgamanamānkyabahuvidhasāmagrim su-varnaratnāni gṛhitvā<sup>35</sup> puramdarakalpāḥ kusumapuram gatvā<sup>36</sup> nṛtya-gītavādyādibhir<sup>37</sup> mahārambham akarot lakṣasamkhyasāmagrim dattvā vicakṣanapuruṣam ekam rūpavat�āḥ paricayārtham prasthāpayam āsa tātāḥ sī<sup>38</sup> sāmagrīkam tam īlokya vismitā cintitavatī<sup>39</sup> aho, etāvad utsukatā<sup>40</sup> kasyā 'pi na drṣṭā tad avagṛhya vacanāmṛtena<sup>41</sup> sāmāśvāsayam āsa prāptapraśamo<sup>42</sup> vicakṣanas tam abravit rūpavati,<sup>43</sup> kāma-deva kalpēna puruṣena<sup>44</sup> sahā<sup>45</sup> 'dhībhavatā<sup>46</sup> ratnadattena kridatu bhavati rūpavatī vadati dhanyā 'ham yatas tasyā 'nurāgo mayi bhūtah tad bhavan tam ādāya śighram samāgacchatu<sup>47</sup> tasya mahāpuruṣasya kridāyogya bhavāmi tadā lakṣam ekam dattvā mayā saha kridayisyati ity uktvā tayā prasthāpitah<sup>48</sup> sa rupavat�ā vacanam ratnadattāya kathayām āsa

tato harṣito ratnadatto ratrau rūpavat�ah sampam jagāma tayā saha viśeṣakridām acarya dvitīyadīnam<sup>49</sup> kridārtham nūjaguptaprakā-tanam<sup>50</sup> kṛtam ratnadattasya yan nṛtyagītādikam draṣṭum śrotum devagandharvakūmnara api prītīvām avataranti tac chrutvā sā rupavati krandati tadā ratnidatto vadati pranādhike, katham akaranam rodīśi iti prīṣṭa brūte praneśvara, bhavata puruṣavarena saha mama kridā 'paradīvase na bhavīyati 'ti rodūmi teno kṛtam katham etat veśya brūte lakṣam ekam gṛhitvai 'karātrikridām<sup>51</sup> aham aca-rami kumareno kṛtam apararatrau<sup>52</sup> kridartham aham lakṣatrayam

<sup>29</sup> HO °vacanam lañgh°

<sup>41</sup> HO °mrte

<sup>30</sup> P om dheyā W calls her mālatī

<sup>42</sup> PV tataḥ prāptapraśrayo

<sup>31</sup> HO °mohiniya°

<sup>43</sup> HO °i all

<sup>32</sup> P °rātrikridām V ekarātre pur°

<sup>44</sup> P puruṣaiarena

sahakridām

<sup>45</sup> V for sahā bhavatī ratna

<sup>33</sup> P °ratra°

dattena saha kridatu

<sup>34</sup> P ājñā° deta

<sup>46</sup> P paribhātā

<sup>35</sup> V ca g°

<sup>47</sup> P āgacch°

<sup>36</sup> HO gṛhitvā V prapya

<sup>48</sup> P prasthitah

<sup>37</sup> P °gitadanadī°

<sup>49</sup> P °dīna V °dīne

<sup>38</sup> PV om

<sup>50</sup> V for n° kṛt°, siśbhiprayam jagada

<sup>39</sup> V veśya c°

<sup>51</sup> P °ratram kṛt° V °rātrau kṛ°

<sup>40</sup> HO utsarata

<sup>52</sup> P °rātra V °ratre

dūsyāmi veśyā brūte lakṣasāhasrenī 'pi dvitīyarātrikridām<sup>53</sup> aham na karomi mamaśi pratijñā<sup>54</sup> vidyate nānāyatnenā 'yam nirasto ratnadattah suduhkhito bhūtvā mūrchita ivā nirjagāma<sup>55</sup> tatra gatvā vikramabāhunṛpatim jñāpāyām āśa deva, kṣas<sup>56</sup> tayā saha dvitīyarātrikridāśūro<sup>57</sup> bhavīṣyatī<sup>58</sup>

atha manidattto bahumaniratnavibhūtasahitah<sup>59</sup> kusumapuram gatvā tūtpurāṇpater darśanām akarot rājñā ca tasyā<sup>60</sup> darśanam<sup>61</sup> adhigamya bahutarajīvanam<sup>62</sup> dattvā sthāpitah<sup>63</sup> atha vīpakṣanṛpatir eka<sup>64</sup> imam<sup>65</sup> kusumapurādhīpatim jetum āgatyā samastasainyākārītūragam<sup>66</sup> jītvī rājñānam apī jetum āyāti tadānlm anena manidattena pratijñātām deva, vīpakṣanṛpatir ayam samgrāme jītvā mayā "netavyāḥ iti pratijñāya"<sup>67</sup> gatvā tūm vījītyā nṛpater agrato dattavān<sup>68</sup> tadārabhya tatsamah kartā kusumapure ko 'pi<sup>69</sup> nā 'bhut atha nānāpauruṣam<sup>70</sup> prakāśya tayā veśyayā<sup>71</sup> kandarpakridām akarot etāvatā<sup>72</sup> pauruṣenā 'pi dvirātrikridākṣamo<sup>73</sup> nā 'bhut<sup>74</sup> tadā suduhkhito bhūtvā vṛttāntam vikramabāhūm jñāpāyām āśa

atha<sup>75</sup> kumāradatto 'pi tatra gatvā tayā saha kridām ācarya dvitīyārātrikridārtham<sup>76</sup> mahāratnatrayalobhakathām apy akathayat tathā 'pi tayā nirastah svadeśam āgatyā rājani jñāpāyām āśa

atha kanakadatto 'pi manasā 'cintayat parākramavanto<sup>77</sup> 'tisundarā nīrāśvāsā<sup>78</sup> bhūtāḥ tan mayā gatvā kīm kartavyam athā "rambhe prayojanābhāvah<sup>79</sup> tad aham kīm cit śambalam<sup>80</sup> ādayai 'kasevalo bhūtva tasyāś ceṣṭām nīrūpāyāmī iti vicītya tatra gatvā tacceṣṭām jīvīśasur āste etasmin samaye sa rupavati veśyāśasra-parivrtā pathi<sup>81</sup> gacchanti vīdyate<sup>82</sup> tām vīdyādharmī ivā "lokya

<sup>53</sup> P °ratram kr° V ratre kr°

<sup>66</sup> P om kopi

<sup>54</sup> P °jñāna, om tūd° V om vid°

<sup>67</sup> HO °ruṣa

<sup>55</sup> P for nūrj° tīkram°, samasādyā virabāhunṛpatim V babhuva atha v° samāśādyā From here MSS and V call the king virabāhu

<sup>68</sup> PV v° saha

<sup>56</sup> V kopi

<sup>69</sup> HO etātāti p° 'pi P om apī

<sup>57</sup> P °ratra°

<sup>70</sup> P °rātra°

<sup>58</sup> PV na bh°

<sup>71</sup> P °tāntopi

<sup>59</sup> HO °sahitam PV °vibhavah

<sup>72</sup> HO nīśīśāśā bh° P akṛtakarya

<sup>60</sup> PV asya

<sup>73</sup> HO akṛtāśāśā bh° V bhratāro vīphalāma-

<sup>61</sup> HO darśanam

<sup>74</sup> P °rātrā

<sup>62</sup> V bahutaramanam kṛta

<sup>75</sup> HO nīśīśāśā bh° P akṛtakarya

<sup>63</sup> P om V sambhāṣitah

<sup>76</sup> HO nīśīśāśā bh° V bhratāro vīphalāma-

<sup>64</sup> O om through vīpakṣanṛpatir 2

<sup>77</sup> P °rātrā

lines down

<sup>65</sup> PV om

<sup>78</sup> HO nīśīśāśā bh° P akṛtakarya

<sup>66</sup> P °turamgam

<sup>79</sup> HO nīśīśāśā bh° V bhratāro vīphalāma-

<sup>67</sup> HO °jnapya

<sup>80</sup> P aste

<sup>68</sup> V agrata ajagama

The harlot replied "Even for a thousand lacs I will not sport a second night I have taken a vow to this effect" Ratnadatta, repulsed in spite of many efforts, was greatly grieved and went away as if stupefied He went back there and said to king Vikramabahu "Your majesty, who will be the hero of a second night's sport with her?"

Then Manidatta with a great store of jewels went to Kusumapura and had audience with the king of that city When Manidatta had obtained the audience, the king gave him a great living and kept him there Then a hostile king came to conquer this king of Kusumapura and having overcome all his soldiers, elephants, and horses, came to overthrow the king also Manidatta then promised "Your majesty, I shall conquer this hostile king in battle and bring him to you" When he had promised this, he went and conquered him and brought him before the king Beginning from that time there was no man of action his equal in Kusumapura Having displayed various manly feats he sported amorous with that harlot Not even because of such manly performances was he able to sport with her two nights Much grieved he told the story to Vikramabahu

Then Kumaradatta also went there and had intercourse with her and in order to do so a second night he made a discourse about his desire for the three great jewels Nevertheless he was repulsed by her and went home and informed the king

Then Kanakadatta also thought in his mind "The brave and handsome have got no consolation What can I accomplish by going there? Now there is no means for success in the undertaking So I shall take some provisions and one servant and shall find out how she lives" Thinking this he went there and tried to investigate her way of life At that time Rūpavati attended by a thousand harlots was going along the road When he had seen her who was beautiful as a vidyādhari,

kanakadattena paścād dāśīveśyai 'kā prṣṭā· bhavati,<sup>83</sup> ke 'yam yāti tayo 'ktam. kumāra, iyam eva rūpavati<sup>84</sup> veśyā kanakadatto vadati. kutra gacchati<sup>85</sup> 'yam sā brūte: nagaraikānta śivāyatane punyaśārīrā nāmaī 'kā tapasvīnī gurur asyā vidyate tasyāh sevām iyam satatam eva karoti tadā kanakadatto 'cintayat: mādiyakāryasiddhir bhūte 'ti tad evā 'ham tām anugacchāmi

atha tām tāpasīm sambhāṣya rūpavatyām svagṛham<sup>86</sup> āyātāyām kanakadattah punyaśārīrāyā darśanam akarot nāmaī ca tayā prṣṭah<sup>87</sup> ko bhavān sā vadati· deśīntariyārājaputro 'ham tāpasī vadati· vatsa, kīmartham āgato<sup>88</sup> 'si teno 'ktam: mātas, tava sevām kartum āgato 'smi tayā<sup>89</sup> vacanāmṛtenā<sup>90</sup> "śvāsyā kanakadattah prasthāpitah kūm tu rūpavati yadā<sup>91</sup> "yāti tadā 'yam anyatra gatvā tiṣṭhati atha<sup>92</sup> ṣāṇmūsam eva tayā tuṣṭayā prṣṭah· vatsa, kīmartham mādiyasevā<sup>93</sup> mahatī kriyate<sup>94</sup> bhavatā prītā 'smi tad bhavān abhipitam vadatu tan mayā kartavyam teno 'ktam· mātas, tan mayā rahasi vaktavyam tatah sā pāriyāram dūram prasthāpya punar vadati. vatsa, kāthyatām nūjābhilaṣitam kanakadatto vadati mātar, dīnānta yā rūpavati te sevām kartum āyāti sā lakṣam ekam gṛhitvā puruṣenai 'karātrikridam<sup>95</sup> karoti lakṣasahasrenā<sup>96</sup> 'pi paradīnakridām kātham na<sup>97</sup> karoti tatkāranam jñātum aham tava sevām karomi sū brūte kūm<sup>98</sup> sā samayātā mayā praṣṭavyā tadā<sup>99</sup> 'tra mandapaikakone gūdhena<sup>100</sup> rūpavatimukhāt śroṣyasi tato 'yam atīprīto<sup>101</sup> 'bhavat

atha paradīne<sup>102</sup> rūpavatī tāpasīgṛham āgatā tām ālokyā kanakadattah tadgrhakone sugūdhena lukkāyitah rūpavatī punyaśārīrāyah sevām kṛtvā tayā sahā 'śeṣālāpam kurvānā 'vatiṣṭhate<sup>103</sup> atha<sup>104</sup> prastāvāvasaram āśādya tāpasi rūpavatīm āha putri, paramparayā maye 'ti śrutam lakṣam ekam ādāya divyapuruṣena saha bhavaty ekārātrīm<sup>105</sup> kṛidati: lakṣasahasrenā 'pi tena saha dvirātrikridam<sup>106</sup> na

<sup>83</sup> HO bhūti V vada

<sup>84</sup> HO om V r° nama iyam eva veś°

<sup>85</sup> P yāti V gacchānti

<sup>86</sup> P om sva

<sup>87</sup> HO prṣṭam

<sup>88</sup> P atragato

<sup>89</sup> HO tava

<sup>90</sup> HO mṛld

<sup>91</sup> HO yada āyāti P yada tatra yāti

V yaddāyāti

<sup>92</sup> For sentence, P evam s° gate ekadā samūṣṭayā taya p° V a° s° evam gate taya etc

<sup>93</sup> PV mādiyā s°

<sup>94</sup> P bh° k° V bhavatah

<sup>95</sup> P "ratram kr° V "rātrīm kr°

<sup>96</sup> P paradīne l° 'pi kṛidām O for parad°, paradīne kṛida

<sup>97</sup> H k° na twice

<sup>98</sup> HO vatsa kanya (sic) sa samayate

<sup>99</sup> PV tvam

<sup>100</sup> O gṛhāṇa P suguptena V samīkṣa bhutvā

<sup>101</sup> HO iti prīto for atīp°

<sup>102</sup> P sa p°

<sup>103</sup> P kūriḍnatīṣṭhate

<sup>104</sup> O atra

<sup>105</sup> P "ratram

<sup>106</sup> P "rātrīm kr°

Kanakadatta afterwards asked a slave prostitute "Good lady, who is this woman going along?" She said "Young man, this is no other than the harlot Rūpavati" Kanakadatta said "Where is she going?" She replied "In an isolated part of the city in a temple of Siva lives her teacher, a female ascetic named Punyaśarī" She constantly waits upon her to do her reverence" Then Kanakadatta thought. "My object has been fulfilled Therefore I shall follow her"

When Rūpavati had spoken to the ascetic woman and had gone home, Kanakadatta presented himself to Punyaśarī and bowed to her She asked him "Who are you?" He replied "I am a rajput from another country" The ascetic woman said "Son, why have you come?" He answered "Mother, I have come to do you reverence" She refreshed Kanakadatta with the nectar of her words and dismissed him But whenever Rūpavati came he always went elsewhere Then after just six months she, gratified, asked him "Son, why have you waited upon me for so long a time? I am pleased So tell me your desire I shall fulfill it" He said "Mother, this I must tell you in private" She then dismissed her attendants to a distance and said again "Son, tell me your desire" Kanakadatta said "That Rūpavati who comes in the evening to do you reverence, takes a lac and sports with a man for one night Why, even for a thousand lacs, will she not sport a second day? I serve you in order to learn the reason for that" She said "Shall I ask her when she comes? Then secretly here in a solitary corner of the temple you shall hear it from Rūpavati's own lips" Then he was exceedingly pleased

On the following day Rūpavati came to the ascetic woman's dwelling Seeing her Kanakadatta hid himself<sup>11</sup> very secretly in a corner of her house Rūpavati when she had paid her respects to Punyaśarī remained conversing about various things with her When she had found an opportunity to introduce the topic, the ascetic woman said to Rūpavati "Daughter, indirectly I have heard this, that taking a lac you have intercourse with an excellent man for one night only Even for a thousand lacs you will not sport with him for two nights I desire

<sup>11</sup> = Having a holy body, i.e. holy

<sup>12</sup> On *uttayatah* see Intro. 19

karoti tatkaranam aham<sup>107</sup> śrotum icchāmi tvayā 'vaśyam kāra-  
nam vaktavyam<sup>108</sup> tadaī 'vā<sup>109</sup> 'ham prītā bhavāmi rūpavati brute  
devi, tad gopyam vaktum na śaknomi tāpasi vadati putri, yadi  
tvaya<sup>110</sup> tatkaranam<sup>111</sup> mayi na vaktavyam tada 'ham aprītā bhavāmi  
rupavati brute mātar, yadi tatkaranam avaśyam vaktavyam tada  
satiyam kuru tat kutra cīt kathīyāmi tadaī satyabhraṣṭā bhavāmi  
rupavati brute śrīnu<sup>112</sup> mātah tāpasi vadati sāvadhana'smī katha-  
yatu bhavati rūpavati<sup>114</sup> kathayati

padmapuranamanagare<sup>115</sup> pracandasenarājā<sup>116</sup> tashau tasya rājanāh  
samdhivigrahikasya vicītradattanāmno duhita 'ham gaurīvrataparā-  
yanā tatah sā devī prasannā varam adat putri, tvam matprasādāt<sup>117</sup>  
saubhugyavati bhavīyasi<sup>118</sup> yogyam eva<sup>119</sup> patim prāpsyasi jati  
smarā bhavīyasi<sup>120</sup> ity eva kāle tasya rājñāḥ putrāya pratāpasenaya  
matpitā mām vivahena<sup>121</sup> dattavān devīvaraprasādena tasyā 'ham  
prānebhyo 'pi garīyasi bhūtā rājñā<sup>122</sup> vipakṣanṛpatinirakaranārtham  
matpatih<sup>123</sup> prasthāpitah sa mayā vinā kṣanam apī na jīvati tatrā  
'pi mayā saha jagāma atha balavatā vipakṣanṛpatinā samāsadya  
matpatis trāsītah sahasā bhayān mām prānādhukām apī parityajya  
deśūntaram agamat<sup>124</sup> tasmin samaye hastinīskandhasamārūdhena  
vipakṣena 'ham prāptā cintayamī puruṣam dhīg astu, yatah sarva-  
lakṣanasampannām parityajya nirgatah mām traīlokyamohaniyākri-  
tum<sup>125</sup> āśādyā vipakṣanṛpatih katham tyakṣyati<sup>126</sup> tad mama satītva-  
nāśena bhavītavyam<sup>127</sup> iti vicītya ham pratāpasenam dhyāyanti  
prānāns tatyaja

maranasamaye maya karnumukham ālokitam<sup>128</sup> tena karanena  
karīmī bhūtā 'ham karīny apī bhūtva pratāpasenam dhyāyanti kalam  
nayāmi mattakunjara<sup>129</sup> mam<sup>130</sup> kridārtham āyānti tan<sup>131</sup> aham  
nirāśan<sup>132</sup> karomī kam apī na bhajamī athā 'kada mattakunjaro  
bhūtva pratāpasenah samāgatah tam aham jatīsmaravaj jñātva<sup>133</sup>

<sup>107</sup> O om

<sup>110</sup> PV ca bh°

<sup>108</sup> O om through tatkaranam 5 lines down

<sup>111</sup> P d° v°

<sup>109</sup> P tadeta

<sup>112</sup> MSS raja

<sup>110</sup> H om through yadi, 3 lines down

<sup>113</sup> P "patim prasthāpitavān

<sup>111</sup> V tavat kār°

<sup>114</sup> PV akarot

<sup>112</sup> P t° y°

<sup>115</sup> HO "mohiniyā" V "mohinum

<sup>113</sup> P m° s°

<sup>116</sup> PV tyakṣati

<sup>114</sup> P k° r°

<sup>117</sup> O na bh°

<sup>115</sup> W calls it padmanagara

<sup>118</sup> P avolok°

<sup>116</sup> PV "seno nama rājā

<sup>119</sup> HO "njaro

<sup>117</sup> P "sadena

<sup>120</sup> HO mam saha

<sup>118</sup> HO bhavīyati

<sup>121</sup> PV tañs tan

<sup>119</sup> P om

<sup>122</sup> O om P nirāśan HV nirāśam

<sup>123</sup> HO om

to know the reason for that You must certainly tell me the reason Then only shall I be pleased" Rūpavatī replied "Lady, that is a secret that I cannot tell" The ascetic woman said "Daughter, if you will not tell me the reason for that, I am displeased" Rūpavatī said "Mother, if I must by all means tell the reason for that, then make a promise that you will not tell it to anyone" The ascetic woman replied "Daughter, if I tell the reason for that to anyone, then I shall have broken my word" Rūpavatī said "Listen, mother" "I am attentive," replied the ascetic woman "Tell me" Rūpavatī then told her story

"In the city called Padmapura<sup>14</sup> there lived a king Pracandasena<sup>15</sup> I was the daughter of that king's minister of peace and war, Vicitraddatta,<sup>16</sup> and was wholly devoted to the worship of Gaurī Then that goddess was pleased and gave me a boon 'Daughter, through my favor you will be fortunate You will obtain a wholly suitable husband You will remember your former existences' At that time my father gave me in marriage to Pratāpasena,<sup>17</sup> the son of the king Through the favor of the goddess's blessing I became dearer to him than life itself The king sent off my husband to subdue a hostile king He could not live even a moment without me So he took me with him even there Then when the powerful enemy king attacked him, my husband was terrified At once through fear he abandoned even me, who was dearer to him than life itself, and went to another country At that time I was taken by the enemy, who was mounted on the shoulder of a cow-elephant and I thought 'Shame upon the man, since he abandoned one who possessed all the marks of beauty and fled! How is it possible that the enemy king, since he has won me whose beauty fascinates the three worlds, will give me up? My wifely fidelity will be destroyed' When I had considered this, pining for Pratāpasena I gave up the ghost

"At the moment of death I saw a cow-elephant's face Because of that I became a cow-elephant Even when I had become an elephant, I spent my time pining for Pratāpasena Must-elephants came to me to sport with me, but I disappointed them all I favored none of them Then one day I met Pratāpasena who had become a must-elephant Recognizing him because I remembered my previous existence, I favored

<sup>14</sup> = Lotus-city

<sup>15</sup> = Having a formidable army

<sup>16</sup> = Marvellous-given

<sup>17</sup> = Army of splendor

bhūjāmī smi<sup>134</sup> tadārabhya tenā siha nānāsukham anubhāvanti tiṣṭhāmī sma<sup>135</sup> ity eva kālē gajabandha ekas tatrā "gatya mīlītah tadānīm apī sa<sup>136</sup> gajarūpāśritah pratāpasenāḥ sahasā mām vihāya vanāntaram agamat tato 'mībhūr nītvā 'ham<sup>137</sup> rājñē dattā so 'pi rājñā mām pradhānakarīnīm akīrot athai 'kadā rājñā mām āruhya<sup>138</sup> mīrgānvesanāya gatah tadānīm aham mattakuśījarūpam<sup>139</sup> dhyāyanti prānāḥs tatyāja

maranakālē mayā mīgī samālokītā tenā 'ham mīgī bhūtā<sup>140</sup> tatrā 'pi prāptayauvanā kam apī mīgam na bhajāmī tam eva dhyāyanti tiṣṭhāmī athai 'kadā tasmīn aranye bhramanti mīgam ekam apaśyam<sup>141</sup> punyena mayā jñātah sa eva pratāpasenāḥ gajatvam vihāya mīrgatvam āśāditavān tam aham abhajam tadārabhya tena saha nānāsukham anubhāvāmī<sup>142</sup> sma atha dāvāgnīnā tasmin vane<sup>143</sup> dāhyamāne māni vihāya so 'pi vanāntaram gatah<sup>144</sup> aham anyavana<sup>145</sup> āgantum aśaktā<sup>146</sup> tam dhyāyanti prānāḥs tatyāja

maranasamaye tatra sarastīre mayai<sup>147</sup> 'ka cakravākī dṛṣṭā tena 'ham cakravākī bhūtā<sup>148</sup> tatrā jātā kam<sup>149</sup> apī na bhajāmī tam anudhyāyanti tiṣṭhāmī atha vidhīvaśat sa<sup>150</sup> pratāpaseno mīrgatvam vihāya cakravākātavam<sup>151</sup> āśādyā matsamīpam āgatah tam<sup>152</sup> prāpya tena saha nānāsukham anubhāvanti tiṣṭhāmī ekadā kusumapurāntar-gatasarovaram<sup>153</sup> āgatā 'ham tatra vyādhāsamūham dṛṣṭvā mām<sup>154</sup> tyaktva palāyitah tadā 'ham vyādhena prāptā tam dhyāyanti jīvitam jahau

maranasamaye kusumapuranivāsīnī<sup>155</sup> jalakridām kurvana<sup>156</sup> varenyā varavānītā<sup>157</sup> maya "lokītā<sup>158</sup> tenā 'ham apī vāravānītāyonau<sup>159</sup> jāta 'smi tato yauvanam prāpya maya sthitam<sup>160</sup> puruṣā nūrdayāh sneha-hināh, yataś caturśu janmasu mām anuraktam vihāya pratāpasenāḥ palāyitah iti kopena mayā pratījñā krtā ekārātrabhoktavyāh<sup>161</sup> puruṣāḥ dvitīyarātre na<sup>162</sup> bhoktavyāh mātah, kāranam etat

<sup>134</sup> HO sva V om

<sup>135</sup> H sva O sa V om

<sup>136</sup> P om

<sup>137</sup> P om

<sup>138</sup> HO māmāruhya

<sup>139</sup> V °nyararūpapatiḥ P as V but erases and reads °nyaram

<sup>140</sup> P bhūtva

<sup>141</sup> MSS and V apaśyat

<sup>142</sup> HO anubhāvati

<sup>143</sup> P °smīn aranye

<sup>144</sup> P agamat

<sup>145</sup> H °vane ag° O anyamanaganum

P abalāgantum V °vanam ag°

<sup>146</sup> HO aśakya

<sup>147</sup> P om mayaika

<sup>148</sup> P bhūtva

<sup>149</sup> HO jataukam

<sup>150</sup> P om

<sup>151</sup> HO cakravakam

<sup>152</sup> PV for t° p° t°, tenāgatena

<sup>153</sup> P tena cakravākena saha k°

<sup>154</sup> PV sahāsa m°

<sup>155</sup> HOV °vāsīnyo

<sup>156</sup> HO kurvāṇo

<sup>157</sup> H varavānītā O varavānītā

<sup>158</sup> P valolita V lokītā

<sup>159</sup> HO °rapitā° PV °yoni

<sup>160</sup> PV cintitam

<sup>161</sup> V ekāvararam bh°

<sup>162</sup> HO nā

When she had told the secret to the ascetic woman and made obeisance, surrounded by hundreds of courtesans she went home. After a little while Kanakadatta bowed to the ascetic woman and in disguise went to every harlot's house except Rūpavati's. But he did not have intercourse with any of them. He told all the courtesans this story.

"I am Pratāpasena, the son of Pracandasena, king of Padmapura. My wife was the daughter of Vicitravītī. She was dearer to me than life itself. Through fear of an enemy I left her and ran away. Then she dying became a cow-elephant. I also became an elephant and with her enjoyed manifold pleasures. But through fear of a man who was catching elephants I abandoned her and went to another forest. She, pining for me even in captivity, gave up the ghost. Then she became a doe. Through grief for her I became a deer and sported with her, but through fear of a forest fire I went away. She pining for me became a cakravāka hen. Then I also died and became a cakravāka and enjoyed all manner of sport with her. One day I came with her to the lake in Kusumapura. Through fear of a hunter I fled. She, caught by the hunter, died pining for me and came to birth in a human womb. Then I too left my cakravāka body and became a man and continually pine for her alone."

When he had painted it on a cloth, he put it into the hands of all the harlots and remained there in the city. Rūpavati, when she had heard that story indirectly, brought Kanakadatta to her own house and learned the whole affair and hanging on Kanakadatta's neck wept loudly, and all the people were astonished. Kanakadatta then made love to Rūpavati. Beginning from that time he continually enjoyed various pleasures with Rūpavati who thought that she had obtained the love of Pratāpasena and gave up her resolution. When he had stayed for a few days, Kanakadatta said to Rūpavati "Beloved, my city of Puṣkarāvati is like Indra's Amarāvati."<sup>11</sup> When we have gone there, I shall enjoy pleasures with you who are dearer to me than life itself." Rūpavati replied "Lord of my life, your command must always be done by me." Then taking Rūpavati with all her property he went to his own country and secretly told Vikramabāhu the whole story. When he had heard that, the king thought in his mind "What a marvel is this! Many clever men were unable to have intercourse with her for

<sup>11</sup> = City of the immortals, i.e. Indra's abode.

two nights. This man has brought her and come here. So I shall make Kanakadatta my minister of peace and war." Then the king gave those jewels to Kanakadatta and showing him great favor made him minister of peace and war.

The goblin said "Speak, king. In each birth she knew her husband Why, although she remembered her previous existences, did she not recognize Kanakadatta for what he was? For his fraudulent story was successful." The king said "Listen, goblin. In each birth she had intercourse with her own husband. Because of that merit she recognized her own husband. When she was born in the caste of harlots she became very wicked. Because of intercourse with other men, though she remembered her previous existences, she forgot her own husband." When he had caused the king to break his silence, the goblin hung again on the śinsapa-tree.

So ends the twenty first story of the goblin

## 22 HOW MŪLADEVA OBTAINED A BRIDE FOR SAŚIDEVA<sup>1</sup>

Then as the goblin was being carried along again by the king, he propounded another problem.

Your majesty, there was a city named Kundinapura.<sup>2</sup> There Śvetaketu,<sup>3</sup> a very pious king, lived. He had a friend dear to him as life itself, a merchant named Śamkaradatta.<sup>4</sup> That merchant married Anangasena,<sup>5</sup> the daughter of Manidatta<sup>6</sup> who lived in that city. With her Śamkaradatta continually enjoyed manifold pleasures. Once this man entrusted his family to king Śvetaketu and when he had given a bodyguard numbering thousands to protect Anangasena, whose appearance fascinated the three worlds, and had given urgent instructions,<sup>7</sup> he went to a foreign land to trade. In twelve years he did not return. In his absence Anangasena became like the crescent of the moon in the waning half of the month. Then occurred the festival of the god of love. To that festival came men and women in great numbers to wor-

<sup>1</sup> This story is not in the other versions except the Newārī version. It is a new addition to the cycle of Mūladeva stories which Bloomfield treated in the article cited in note 1 to the translation of story 13. In this story, as in story 13, Mūladeva's friend is called Saśideva and not Saśin, W in the only place where I have been able to find the name calls him Saśin but the Newārī version has Saśideva

<sup>2</sup> The capital of Vidarbha

<sup>3</sup> = Having a white banner

<sup>4</sup> = Given by Śiva, the auspicious one

<sup>5</sup> = Army of love

<sup>6</sup> = Pearl given

<sup>7</sup> I e for the guarding of his wife  
Bettei interprets *nirbandham* ācārya as  
he went toward Nirvandha (a river  
of southern India)

ship the love-god Manidatta's wife said to her daughter "Daughter, you should do homage to the love god for Samkaradatta's return" Hearing that she took her bodyguard and surrounded by a hundred slaves went and worshipped the love-god and was returning to her father's house

Sasideva, the great rascal, seeing her then was smitten with love He managed to go to the city of Padmavati<sup>1</sup> and told the story to Muladeva When he had heard it, Muladeva said "Sasideva, my friend, do not be downcast I shall invent a way for you to obtain her" Sasideva said "Sir, footsoldiers guard her Similarly her parents do not relax their watch King Svetaketu is zealous in protecting her Then how is that possible?" Muladeva replied "Why worry? Friend, in this city there is a bawd named Kāmikalpalatā<sup>2</sup> She is able to disturb even Arundhati<sup>3</sup> Therefore we shall go and inform her" Thinking that, they went and told her She said "Sasideva and Muladeva, I also am acquainted with Anangasena But although the undertaking of the affair be difficult, I will go in spite of difficulties and tell of your love You two shall go and stay there unseen I shall continually do homage to Siva When I have demonstrated that I have power, afterwards I shall find a strategem"

So taking two slave women she went there and continually did homage to Siva Then she obtained great magic power All people said "This ascetic woman knows all things" When she had heard this, Anangasenā said to her mother "Mother, make the story of your son-in-law known to the omniscient woman" She replied "Daughter, you have done well in reminding me" Then she went and gave her goods and did obeisance and said "All-wise mother, my son in law has not returned in twelve years What are the facts about him? Tell me and I will give you great wealth" The ascetic woman said "Certainly I will tell you Today go home When I have considered, I shall tell you something about him But you must bring Anangasena here too"

On the next day Manidatta came with his wife and brought his daughter When he had given goods and made obeisance, he said "All wise mother, I have come to you with my wife and have brought Anangasenā Tell us the facts about Samkaradatta" Because they urgently pressed her, she said "Manidatta, your son in law has married there a girl whose beauty fascinates the three worlds" Having heard that, the parents fell at the feet of the wise woman and said "Mother, tell us by what means Samkaradatta will leave that girl and return here"

<sup>1</sup> — Abounding in lotuses

<sup>2</sup> — The creeper that grants the wishes of lovers

<sup>3</sup> The wife of Vasishta one of the

seven Rsis She is invoked at the marriage ceremony by the bridegroom as a model of wifely fidelity

yati<sup>20</sup> tad vadatu bhavati sā brûte manidatta, mantra eko vîdyate kîm tu sudurlabhe dâtum aśakyah tac chrutvā tau vadatah tâpasi, yadi bhavatyā sa mantrô na diyate tadā 'nañgasene 'yam tadvirahe marişyati tadā 'syâh ūkenā "vām api marişyāvah tad vadhabhâgini bhavati bhavişyati ity uktvā tasyāś carane punah patitau

tatah sā brûte tasmin mantre 'śakyam ekam asti yadi tava putrî tat karoti tada 'va mantrasiddhir bhavati tadā tâbhyām uktam bhavati<sup>21</sup> yām āññām carati sā 'pi tâm karişyati tato manidattapatum rahasi nityā nigaditavati śrnu, nibhṛtamandapam kṛtvā tatrā 'nañgasenā "nyamānam<sup>22</sup> puruṣam paśyantî mantram japişyati suratasambhogam tatra neşyati<sup>23</sup> tena puruṣena pratidinam<sup>24</sup> sa puruṣo 'pi ūmkaradattasadrśo yadā bhavet tada 'va tasyā "gamanam bhavişyati tac chrutvā sā brûte gatvā svâminam prechāmî tayā prsto manidatto brûte vallabhe, yeno 'pâyena jâmâtâ samâyâtu tam eva karotu bhavati tadā tayo 'ktam tava dvâry anekapadâtikâh santi mantrajâpyasamaye tatra gantum na śakyate<sup>25</sup> manidatto brûte tava gamane virodham ko 'pi na karişyati mayā 'dya sarve jñâpayitavyâḥ bhavatya yâtâyâtam sukhena bhavişyati tato manidatto gatvā mandapam ekam akarot iyam tâpasi ghoṭakadolayā gatvā tena 'va<sup>26</sup> vîdhinā 'nañgasenām mantram japayatî tayā saha kâmi-kalpalatâ kathâlápam kurvati nityam eva tişthati

athai 'kadā tâpasi tâm anañgasenam abhyadhât putri, tvam idpśum<sup>27</sup> daśām kuto gata 'si tvâm atîvârśatanum drṣtvâ tava duḥkhenâ 'ham mahatâ<sup>28</sup> duḥkhitâ tad vadatu bhavati anañgasenâ brûte mâtâr, yâvan mama patîr vânijyârtham gatas tadârabhya puruṣacchâyâm api na paśyâmi idânim mantrajâpyasamaye puruṣam drṣtvâ patikridam smarami tac chrutvâ tâpasi brûte yady evam tam<sup>29</sup> eva varaya sā brûte yady evam tadâ bhavati tam idam vadatu tâpasi vadati sa mayâ tubhyam dattâh sukhâ<sup>30</sup> sukham ācarati bhavati sā brûte etad anyam<sup>31</sup> na bravitu bhavati tato harṣitâ<sup>32</sup> bhûtvâ kâmikalpalatâ ūśidevâya rahasyam nigaditavati<sup>33</sup> tac chrutvâ ūśidevah prâptajîvana ivâ 'bhut atha tayâ 'nangasenayâ saha vivîdhâkrîdâm kurvânas tişthati anangasenâ 'pi panditam ūśidevam prâpya ūmkaradattam visasmâra tapasi mantrajâpyacchalena ūśidevâkrîdârtham nityam eva yâtâyâtam karoti

<sup>20</sup> V samagacchatu

<sup>27</sup> P idpśi, om daśām

<sup>21</sup> V bhavati y<sup>o</sup> d<sup>o</sup> ācarati sā karişyati

<sup>28</sup> P PV mahatâ

<sup>22</sup> P diyamanam with d written above n V samâñyâlâm iyam anyam puruṣam ekam paś<sup>o</sup> etc

<sup>29</sup> P tvam evam

<sup>23</sup> V mñayîyati

<sup>30</sup> P sukhâsukham d<sup>o</sup> bhavati V

<sup>24</sup> V pr<sup>o</sup> ekârûpam dharlavayam

ācaratu for ācarati

<sup>25</sup> P ūśalyante

<sup>31</sup> V anyâtra

<sup>26</sup> P tenaiva repeated

<sup>32</sup> P "lo

<sup>33</sup> V niveditavati

She replied "Manidatta, there is a charm. But it is hard to acquire and cannot be given" Hearing that the parents said "Ascetic woman, if you do not give that charm, then Anangasenā will die of separation from him. Through grief for her we also shall die and you will be guilty of murder" When they had said this, they fell again at her feet

Then she said "In that charm one thing is impossible of execution. If your daughter does that, then only will the charm be successful" They replied "Whatever order you give she will carry out" Then she took Manidatta's wife aside and said "Listen. Having made a hidden bower, Anañgasenā, when she sees a man brought to her, shall whisper the charm there. Then she shall enjoy the pleasures of love daily with that man. When he takes on the appearance of Samkaradatta, at that very time he will return" She answered "I will go and ask my husband" When she asked him, Manidatta replied "Beloved, by all means do that by means of which our son-in law will return" Then she (the ascetic woman) said "At your door there are many soldiers. At the time when the charm is to be recited it will be impossible to go there" Manidatta replied "No one shall interfere with your visit. I will instruct everyone today. You shall come and go at your pleasure" Then Manidatta went and built a bower. That ascetic woman came in a horse-drawn litter and in just the way described caused Anañgasenā to whisper the charm. Kāmikalpalata continually conversed with her.

One day the ascetic woman said to Anangasenā "Daughter, how have you come to such a state? When I see you with your body extremely thin, because of your distress I am greatly distressed. Tell me" Anangasenā replied "Mother, since my husband went to trade, beginning from that time I have not seen even the shadow of a man. Now that I have seen a man at the moment of whispering the charm, I remember my amorous sport with my husband" Hearing that the ascetic woman said 'If that is so, propose it to that same man" She replied "In that case, tell him that" The ascetic woman said 'I give him to you. By joy you will produce joy" She said 'Do not tell this to anyone else' Then Kāmikalpalatā was pleased and secretly told Saśideva. When he had heard that, Saśideva was as if he had regained life. Then he continually enjoyed manifold amorous sports with Anangasenā. And Anangasenā since she had got the learned Saśideva, forgot Samkaradatta. The ascetic woman under pretence of reciting the charm came and went continually to further Saśideva's intercourse.

athai 'kadā mūladevah śāśidevam abravīt sakhe, atra sthitvā prayojanābhāvah tasmād anañgasenām ādāya svadeśe gamyatām śāśidevo vadati katham<sup>44</sup> etac chakyam mūladevo vadati tava vacanena sā 'tīvarāgavatī yad vadīyasi sā tat kariṣyati tato dolayā sā 'trā "gamyatī tādā mayo 'pīyah kartavyaḥ tataḥ śāśidevo gatvā 'nañgasenām mūladevopadiṣṭam kathayām āsa sā tad apy angikṛtavatī mūladevah sahasā bhaṭaśatāvīkam<sup>45</sup> ādāya rājadvīram samāgatya śāśidevasadrśo<sup>46</sup> bhūtvā dolarūdhām tām nirikṣya tasyā vastre<sup>47</sup> dhītvā vadati<sup>48</sup> sma tvam mama bhāryā prānādhikā<sup>49</sup> katham prapalāyya yāsi<sup>50</sup> tādā rakṣakā janā<sup>51</sup> anañgasenāyāś ceṣṭām manidattāya kathayām āsuḥ tac chrutvā manidatto gatvā rājānam jñāpayām āsa rājā ca mitrapatnividambanām adhīgamyā 'nañgasenām ātmasamīpam āniya vadati<sup>52</sup> re re mṛlajja, mama mitrapatny anañgasenā tvayā patnum<sup>53</sup> vaditvā katham dhṛtā asyāḥ pītā manidattāḥ khyāta evā "ste tat katham etad vadasi yāhi yāhi tvam aham vyāpādayāmī kum karomī yañopavītam āste śvetaketur aham tena vakṣyāmī tatas teno 'ktam cirapravāśinā mayā<sup>54</sup> "lokya dhṛte 'yam tato 'ham mama patnum āniyā 'vaśyam nṛpatum<sup>55</sup> darśayiṣyāmī tadaī 'va mamaī 'sa<sup>56</sup> "kṛtih palāyiṣyate iti vākyena sarvān samtosya gataḥ gatvā kāmīkalpalatām āha mātar, yadū tvam manyase tādā 'nañgasenām ādāya gṛeṣhāmāḥ tayo 'ktam katham etac chakyam mūladevo<sup>57</sup> vadati mātah, sā 'tīvarāgavatī śāśidevavākyād yāsyati kum tu tasyā akīrtir loke sthāyati ekā mṛtā strī mayā "netavyā gandhacandanaharitālādībhīs<sup>58</sup> tām parīmārjyā "dāya dolayā "nītvā śāśidevena saha tatra bhāvati yāsyati gatvā 'nañgasenāyāḥ sarvābharanām<sup>59</sup> tasyām dattvā 'nañgasenāyāḥ sāyyāyam sāyayitvā bhavatyā 'tra gantavyam tataḥ śāśidevas tadgrhe 'gnim dattvā 'nangasenām ādāya palāyiṣyate tādā 'nūngasenāyāḥ sarvabharanena yutām tam

<sup>44</sup> P om through vadati, but some such words are necessary

<sup>45</sup> PV bhaṭṭa<sup>o</sup>

<sup>46</sup> V °sadr̥śam kṛtīd

<sup>47</sup> V vastraprāṇe dh° P dhṛtā for dhṛtīd

<sup>48</sup> P om v° s°

<sup>49</sup> V prapasamā

<sup>50</sup> V yāsyasi

<sup>51</sup> V dasijandē ca

<sup>52</sup> V mūladevam v°

<sup>47</sup> P matpatnum tīdītē V matpatnum vaditvā

<sup>48</sup> V maya tām etālokya mā (read sā) mayā dhṛtā P for dhṛteyam, dhṛtayam

<sup>49</sup> V °pate darśayāmī

<sup>50</sup> V 'ṣapakālītīḥ

<sup>51</sup> P om m° v°

<sup>52</sup> P °tālābhīs

<sup>53</sup> P om s° t° d°, but necessary to sense

One day Mūladeva said to Saśideva "Friend, there is no use in staying here So bring Anangasena and let us go to our own country" Saśideva replied "How is that possible?" Mūladeva said "She is very much enamored of anything you say She will do what you say So she shall come here in a litter Then I shall invent an artifice" Saśideva went and told Anangasena what Mūladeva had commanded She assented even to that Mūladeva at once with a hundred servants<sup>10</sup> came to the king's gate in the guise of Saśideva and looking at her as she rode in the litter he seized her by the clothes and said "You are my wife, dearer to me than life itself Why do you run away and leave me?" The guards told Manidatta what was happening to Anangasena Hearing that Manidatta went and told the king And the king, when he learned of the insult to his friend's wife, summoned Anangasena to him and said to Mūladeva 'Oh shameless man, why have you seized Anangasenā, my friend's wife, saying that she was your wife'<sup>11</sup> It is very well known that Manidatta is her father So why do you say that? Begone, begone! or I shall kill you Will I do it? Here is the sacred thread By that I, Svetaketu, will take oath'<sup>12</sup> Then he said "I have been away from home a long time, when I saw this woman, I seized her (thinking she was my wife, for she looks just like her)<sup>13</sup> Therefore I shall surely bring my wife and show her to your majesty Only then will this disgrace of mine be wiped out" When he had satisfied them all with these words, he went away

He went and said to Kāmīkalpalata "Mother, if you think it right, then let us take Anangasena and leave" She said "How is that possible?" Mūladeva replied 'Mother, since she is exceedingly enamored, she will go if Saśideva says so However, a disgraceful report of her will remain among the people I must bring a dead woman When you have rubbed the body with perfume, sandal, orpiment, and the like, and have taken and carried her in a litter, you shall go there with Saśideva When you have arrived, put on her all Anafigasenā's ornaments and lay her on Anafigasenā's bed and come here Then Saśideva shall set fire to that house and shall run away with Anafigasenā When

<sup>10</sup> For *satatka*, see Intro §8

<sup>11</sup> The reading of the text *patnīm rad trā* is the simplest emendation for the MS's *matpatnīm rad trā* Possible readings would be *trāpatnīm* or *mat patnī* or even by contamination of constructions *matpatnīmītī* (see Whitney §G8b Spever [292]) but the MS reading seems impossible even as a contamination

<sup>12</sup> I follow Bettei in thinking that Svetaketu here takes an oath on his *īyātāparīta*, though in detail my translation differs somewhat from his A really satisfactory interpretation is not at hand I suspect some corruption in the text

<sup>13</sup> This bracketed phrase is not represented in the text which may be incomplete here

ślokya sarve 'nangasenajñanam tasyam eva kariṣyanti tataḥ kaiś cid  
api na vaktavyam anaṅgasenā parapurusam ādāya palāyitavatī atha  
muladevopāyena<sup>50</sup> tathavīdham karmā "caryā"<sup>51</sup> tam ādāya svadeśam  
agamae chaśidevo muladevena saha

atha 'paradine tanmatāpitarau bahu<sup>52</sup> vilapantau tiṣṭhataḥ rājñā  
svayam āgatya tasya asthīni mītrasneḥān nānātīrthe<sup>53</sup> prasthāpitām  
tāpasī hā ha kṛtvā vilapanti vadati asmin deśe na sthātavyam anaṅ-  
gasenā priyaśīṣyā mrte 'ty aham anyatra yāmi iti nigadya padmā-  
vatyām nagaryam yayau atha kiyatā kālena mūladevo 'naṅgesenām  
ādāya śaśidevāsaḥitas tām rājñām darśitavān uvāca matpatnīm  
anangasenakārām paśyatu devah asyāḥ sādṛśyamohena purā 'nang-  
senā dhṛtā tatas tam alokya rājā vīsmīto vadati aho sākṣad anaṅga-  
sene 'yam tato rājā prasādām dattva prasthāpitavān anaṅgasenāyā  
matāpitarau tām duhitaram eva "lokyā 'nangasenayah sarvābhāranam  
tasyai dadatuś cakrandatuś ca

vetalo vadati vadatu deva kāmīkalpalatayā mahatī buddhiḥ kīm  
va mūladevasya rājā vadati śīnu re vetala mūladevo mahān  
dhūrtah sarvatro<sup>54</sup> 'tpannabuddhitvat iti rājanam vaficayitvā vētālah  
śūśrapāvṛkṣe punar lalāga

iti dvāvīśatīvētālakathaprabandhaḥ<sup>55</sup>

### STORY 23<sup>1</sup>

atha punar āṇyamano vētālah kathām aparām kathayati

deva, nārmadātaramgīnitira ekacakravartīnāmadhejā<sup>2</sup> nagari sthitā  
tasyūm arīmaulīmanīr<sup>3</sup> nāma rājā babhūva ekadā mahān<sup>4</sup> eko jantur  
āgatya srotasī<sup>5</sup> militāḥ puruṣānāḥ kutuhalena sa mārītaḥ<sup>6</sup> tasyo  
'dare traīlokyamohānījākṛtīr ekā kanyā prāpta sahasa sarve<sup>7</sup> tad-  
vīttāntam rājñām jñāpayam asuh rājā tatrā 'gatya vividhasauhṛ-  
dam<sup>8</sup> śearyā papraccha he kanyake, kā tām kīmartham idṛśīm  
daśīm āgatā<sup>9</sup>'si prītā brūte deva, nṛpamanīmukūṭasya rājñāḥ kanyā

<sup>50</sup> P mūladevoyena V muladerasyo-  
pāyena

<sup>51</sup> P 'caryeti

<sup>52</sup> V bahuśīdham

<sup>53</sup> V śmāśānatīrthe

<sup>54</sup> V yataḥ sarvatra upapannabīddhit  
ram asya I has yataḥ crossed out

<sup>55</sup> V ekarīśī re<sup>10</sup>

<sup>56</sup> IIO om story In V 22

<sup>1</sup> V ekacakravartīn<sup>11</sup> W calls it eka  
cakra

<sup>2</sup> V always so P sometimes with  
mārī omitted, once with mārī erased  
W has both forms

<sup>3</sup> V mahākādayo j<sup>12</sup> eka

<sup>4</sup> V srotasī

<sup>5</sup> V rīddritāḥ

<sup>6</sup> P has a<sup>13</sup> in brackets

<sup>7</sup> V tām alokya r<sup>14</sup>

they see her covered with all Anañgasenā's ornaments, everyone will think she is Anañgasenā. So no one will say 'Anañgasenā has run off with another man'." According to Mūladeva's strategem the plan was carried out and Sañideva took her and went with Mūladeva to their own country.

The next day her mother and father continually lamented loudly. The king himself came and through affection for his friend sent her bones to various holy pilgrimage-places. The ascetic woman cried aloud "Alas! alas!" and lamenting said "I will not stay in this place. Since my dear pupil Anangasenā is dead, I will go elsewhere." When she had said this, she went to the city of Padmāvatī. After some time Mūladeva with Sañideva took Anangasena and showed her to the king and said "Let your majesty see how my wife looks like Anañgasenā. Deceived because of her resemblance I formerly seized Anangasenā." When he had looked at her, the king was astonished and said "Why, this is Anañgasenā in person!" The king then gave proof of his favor and dismissed them. Anañgasenā's mother and father, when they saw her, who was really their own daughter, gave her all Anangasenā's jewels and wept.

The goblin said "Let your majesty speak<sup>14</sup> Did Kāmikalpalatā or Mūladeva show more ready wit?" The king replied "Listen, goblin. Mūladeva was the greatest deceiver because his wit was more ready at all times." Thus having deceived the king, the goblin hung again on the śiñśapā-tree.

So ends the twenty-second story of the goblin.

### 23 HOW AN OGRE DEVASTATED ARIMAULIMANI'S KINGDOM<sup>15</sup>

Then as the goblin was being carried along again, he told another story.

Your majesty, on the banks of the river Narmadā there stood a city named Flacakravarti.<sup>16</sup> There lived a king called Arimaulimani.<sup>17</sup> One day a great animal was found coming down the river. The people of the town killed it out of curiosity. In its belly they found a girl whose beauty fascinated the three worlds. At once they informed the king of that matter. The king went there and showed her kindness in various ways and asked her "Maiden, who are you? Why have you come to such a state?" She answered "Your majesty, I am the daughter of

<sup>14</sup> For the construction, see Intro §5

<sup>15</sup> — Whose enemies are his crest-

<sup>16</sup> This story is not in the other versions

jewel. For a non honorific meaning, see note 17

<sup>17</sup> Perhaps — being governed by a supreme King

king Nṛpamanimukuta<sup>4</sup> and am called Sobhāvati<sup>5</sup>. Surrounded by a hundred attendants I entered the water of the river to sport in the water. Then this creature caught me and swallowed me. I have become like one in a dream. Where my father's country is or where I am, neither one do I know." Hearing that the king said "Maiden, previously king Nṛpamanimukuta sent a man to me to suggest that I should marry you." She replied "Your majesty, what is your name?" The king replied "I am king Arimaulimani." She said "Your majesty, my desire has been accomplished." Then the king became very desirous to marry her.

Learning that, an ogre, who was disguised, said "How will you marry this Sobhāvati? I and my father will eat her. So if you desire your own life, do not marry her. My father appears in the form of a crocodile, and my mother in that of a leech. I have the form of a lizard." The king flew into a passion and said to him "You scoundrel of an ogre, what can your father do to me?" The ogre answered angrily "You scoundrel, you worst of kings, we are brahman-ogres. How dare you insult my father? But let it pass. I tolerate the offence once." The king said "There may be occasions where once is enough." I shall insult him a hundred times. Go, villain. Do what you can." Then the ogre in anger said "Worst of kings, now you had better protect your whole kingdom."

When the ogre Tālajañgha<sup>7</sup> had said this, he immediately informed his father and went to Lañkāpuri<sup>8</sup>. There he assembled the ogres and came to the city of king Arimaulimani with his father. Disguising themselves they continually ate all the men that they caught. Then Tālajañgha said "Mother Kumbhodari,<sup>9</sup> putting on the form of a harlot go to that city and eat the men and make the city empty." Hearing that, Kumbhodari put on the form of a harlot and stopped at a bawd's house. The bawd seeing her asked "Who are you? She replied "I am a harlot named Madonnatā<sup>10</sup>. I wish to stay in your house." She said "Stay in my house at your pleasure."<sup>11</sup> Then whatever men loved her she took in private under pretext of sporting with them and ate them.

One day Vidyādhara,<sup>12</sup> the son of a teacher named Vasudatta<sup>13</sup> met

<sup>4</sup> = Having kings as his crown of jewels

<sup>5</sup> = Glowing in beauty

<sup>6</sup> For *varaka* see Intro. 19. The sense of the sentence is somewhat doubtful

<sup>7</sup> = Having legs as long as a palm tree

<sup>8</sup> The chief city of Ceylon, the capital

of Rāvāpa king of the rākshasas

<sup>9</sup> = Pot-belly

<sup>10</sup> = Sublime in love

<sup>11</sup> If *sthātu* is correct and not *stippa* (i.e. a subject *sthātu* must be understood)

<sup>12</sup> = possessed of knowledge

<sup>13</sup> = God-given.

saha militah tadā sā vidyādharam atisundaram dṛṣṭvā tena samam krīdantī vidyate atha nijapatnīnirbandhād dinam ekam nā "gatah tadā rākṣasī kāmapīdītā niśasya mātṛrūpena tasya ghe rātrau gatvā vidyādharam nijakāntayā saha ramamānam ālokya prakupya tatrai 'va bhramari bhūtvā puṣpaghrānasya vyājena vidyate tatas tām ālokya vidyādharo nijakāntām abravīt. priye, bhramari 'yam nīhsāryatām asyāḥ pakṣavātēna dīpo nīrvānatām eṣyati tatas tayo 'ktam nātha, puṣpamadhuṇḍaḥenā 'tra bhramari 'yam tiṣṭhati tiṣṭhatu tato vidyādharena dīpanīrvānatayā hastāghātēna sā kṣiptā tatah sā murchām mahatīm āśādyā katham apī svāsthyaṁ āśādītavatī tatah sā madonnatā manase 'ty acīntayat' yadā matsamīpam āyāsyaty ayam tadā 'sya rūdhīram mānsam ca khādītvā duḥkham etat praśamayiṣyāmī

athā 'paradine tayā saha krīditvā gatanidram vidyādharam iyam vyāpādayām āsa kharjūrajañgha<sup>23</sup> āgatya khādītam imam<sup>24</sup> nītīā nijasthānam āgatah atha paurena jñātvā tattvam asyāś ceṣṭā rājanī jñāpitā deva, ekā<sup>25</sup> rākṣasī veṣyārūpena vidyate sai 'va paurajanān khādati vidyādharo 'pi khādītās tayā tato 'rimaulimanī gatvā tām papraccha re re pāpiṣṭhe, tvayā<sup>26</sup> brāhmaṇaputraḥ khādītaḥ tat<sup>27</sup> paurena dṛṣṭvā jñāpito 'ham rākṣasī brūte bhavato<sup>28</sup> bhadram eva jñāpitam kumbhodari nāma rākṣasy aham mama bhartā kharjūrajañghah putraś ca tālajanghah tvayā me putram tiraskṛtya śobhāvati nītā tena kopena rākṣasān gṛhitvā mama svāmī vīpram khādati tato rājā sarvān ādideśa rākṣasī 'yam hanyatām sā ca nijamūrtum dhrtvā tān sarvān tiraskṛtya kharjūrajañghasya sthānam gatā<sup>29</sup> tato rājā yogyalokam prasthāpya tasya prītum akārayat nīyamam kṛtvā pratyekajanam<sup>30</sup> dadāti anena vīdhinā kālam nayamāno vidyate

athā 'kadā putravatyā dīvāso militaḥ sā tu putramaranam avagamya rodīti ity eva kāle mahābalanāmnā mahārājena deśāntarīnā prīṭā mātāḥ, kīmartham rodīsi tadā sā mahābalam vṛtiāntam abhyadhāt teno 'ktam mātāḥ, sarvān rākṣasān aham vyapādyā tava putrasya rākṣanam kariṣyāmī gatvā rājānam jñāpaya tatah sā

<sup>23</sup> V *kharjura*" throughout

<sup>24</sup> P *īdām n°* V *īmām jñātād*

<sup>25</sup> V *kuffinīghe e°*

<sup>26</sup> P *taya*

<sup>27</sup> V for sentence p° *dṛṣṭvāham jnd*

*putaḥ* P 'yam for *ham*

<sup>28</sup> P *bhavatā* V *bhavataḥ*

<sup>29</sup> P *gataḥ*

<sup>30</sup> V *pratyaham ekaj°*

once and informed the king. The king summoned him and said "Son, if so, then I will give you this kingdom" Mahābala went joyfully and beat Kharjūrajañgha, who became afraid on account of his strength and said "Prince, spare me" The prince answered "Take an oath regarding slaying living beings. You must not do violence in king Arimaulimani's city" When he had heard that, the ogre promised. He released him and went to the king.

The king, since his object had been accomplished, showed little respect for him. Then the prince became angry and said "Your name Arimaulimani<sup>17</sup> is fitting because of the combination of the other meanings of the words. Therefore you are not clever" When he had said this, Mahābala at once released the ogre from his oath and went to his own country. Thereafter the ogres ate the king's citizens. The king took Sobhāvati and went to Mahabala's country. Mahabala honored him and on the next day asked him "King, why are you in this condition?" Then the king, because he had committed a fault, did not know what to say. The noble Mahabala smiled a little and went again and extracted the promise from the ogre. He gave to Arimaulimani, though he had shown himself of such a bad character, a body of his own elephants, horses, and troops, and made him king and then he went to his own country<sup>18</sup>.

The goblin said "Let your majesty speak<sup>19</sup>. Who slew the citizens and the brahman Vidyādhara, Arimaulimani or Mahābala or the ogre Tālajāñgha?" The king said "Listen, goblin. The murder of the citizens rests on Arimaulimani the king and no other" Thus having broken the king's silence by the pretext of a riddle, the goblin hung again on the śiṇśapā-tree.

So ends the twenty-third story of the goblin

#### 24 How JIMŪTAVAHANA SAVED THE NĀGAS FROM GARUDA<sup>20</sup>

Then as the goblin was being carried along again, he told another story

<sup>17</sup> Here the name has its derogatory meaning probably 'jewel or greatest of enemies' or perhaps 'the crest gem of his enemies'. With *maulimani* in the sense of superior or best of a class cf. *ratna* in this sense.

<sup>18</sup> Instead of *agamat* of the text grammar requires either *agamyata* or *gatam*. An example of careless writing.

<sup>19</sup> For the construction see Intro §8

<sup>20</sup> In the other versions this story has as preface an account of how Jimūtavāhana and his father abandoned their kingdom to their relations and went to live as hermits. J. then married a girl the sister of his friend. The story has been treated by F. D. K. Bosch in his dissertation submitted at Leiden in 1914 *De Legende van Jimūtavāhana in de Sanskrit-literatuur*.

deva, asti narmadātire dharmapurānāmadheyam nagaram tatra jīmūtavāhano nāma rājā babbūva sa rājā 'mātyasahitaḥ sukhāśina āste ity eva bāla ekā strī karunasvarena roditi krandanam śrutvā rājā pratihāram ādideśa. pratihāra, kā roditi 'ti gatvā vicāraya tato gatvā vadati mātah, kā tvam katham vā rodīśi sū brūte putra, nāgamātā 'ham māmā 'ṣṭa putrā garudena<sup>2</sup> khāditāḥ esa ekah putro vīdyate tam<sup>3</sup> api vairibhāvēna khāditum cāhayati<sup>4</sup> tenā 'ham krandāmī tatah pratihāro gatvā rājānam jñāpayām āśa deva, śāñ-khanāmno nāgasya mātā roditi tasyā aśtau putrā garudena khāditāḥ eka eva putro vīdyate tam api vairibhāvēna khāditum cāhayati bhavīsyacchokam adhugamya roditi tac<sup>5</sup> chrutvā rājā vadati pratihāra, gatvā tām jñāpaya aham tasyāḥ putrarakṣām<sup>6</sup> kariṣyāmī 'ti<sup>7</sup> kim tu garudasyā "gamanakālam samadhiṣyā mām neṣyati tac chrutvā pratihāro gatvā nāgamātaram abravit nāgamātās, tava putram rājā rakṣiṣyati<sup>8</sup> kim tu garudāgamanakāle rājānam jñāpayiṣyati ity uktvā calitāḥ

atha tayā garudāgamanakāle<sup>9</sup> nīto<sup>10</sup> rājā paramadharmaiko jīmūtavāhanas tasmai garudāya svadeham upadhaukitavān<sup>11</sup> tato garudo nrpateḥ pārśvam ekam akhādayat anantaram pārśvapariṇartanam ācaryā 'parapārśvam upaniya vadati he mahāśaya khageśvara, etat pārśvam api sukhena khāditvā nījasthānam sarpatu<sup>12</sup> bhavān tac<sup>13</sup> chrutvā sahasā vitarkya<sup>14</sup> garudo vīsmito 'cintayat ko 'yam mahāśayaḥ<sup>15</sup> pāpiṣṭhena mayā khāditah anye<sup>16</sup> tavan maddarśanena prānāns tyajanti ayam ca khādyamāno 'pi prasanna etad vacanam vadati viśeṣataś ca yajñopavītadhārī drṣyate tasmād brahmavādham kṛtavān asmi iti vicintya garudas tam abravit bho mahāsattva, kim brāhmaṇo bhavān rāja vadati nā 'ham vīprah samdeham vīmucya<sup>17</sup> bhavān mām khādatu garudo vadati kim kṣatriyo 'si tac chrutvā rājā tūṣṇim sthitāḥ garudāḥ punas tam abravit bho mahāsattva, bhavato varnah samadhiṣyataḥ kim tu nījanāma pāpiṣṭham mām jñāpaya nirbandhātiṣyena rājā brūte pakṣirāja, jīmūtavāhananṛpatir aham garudo vadati aham tīvan nāgān khādāmī tad bhavān katham ātmānam khādayati iti pṛṣṭo brūte khageśvara,

<sup>2</sup> W has *garuḍa* and *garuṭmat*

<sup>3</sup> V for t<sup>4</sup> a<sup>5</sup> v<sup>6</sup>, etam dveṣabhaṇe

<sup>4</sup> Everywhere P has *sphayati* with cō written above *sph* V always *sphayati* HO when they resume, cāhayati

<sup>5</sup> HO resume here

<sup>6</sup> P *putrāḥ rakṣām*

<sup>7</sup> P om iti

<sup>8</sup> P *putrarakṣām rājā kariṣyati*

<sup>9</sup> P "gamanasamaye

<sup>10</sup> P ānīto

<sup>11</sup> P *upadhaukayiṣārān* HO *upadhaukayiṣān*

<sup>12</sup> HO *samarpayatu*

<sup>13</sup> P etat

<sup>14</sup> P *vitarko vīsmo g*<sup>o</sup>

<sup>15</sup> O *māhāyaśāḥ* V *māhāyaśāḥ*

<sup>16</sup> HO *anye*

<sup>17</sup> HO *vīmucyata*

Your majesty, there is on the banks of the Narmada a city called Dharmapura<sup>2</sup> In it there lived a king named Jimūtavāhana<sup>3</sup> The king was once comfortably seated with his ministers At that moment a woman wept with a mournful voice Hearing her lamentation the king ordered the doorkeeper "Porter, go and find out who the woman is that is weeping" So he went and said "Mother, who are you and why do you weep?" She answered 'Son, I am the serpent-mother Eight of my sons have been eaten by Garuda<sup>4</sup> This is my only surviving son Garuda because of his enmity wishes<sup>5</sup> to eat him also For that reason I lament" Then the porter went and told the king "Your majesty, it is the mother of the serpent named Šafikha<sup>6</sup> that is weeping Her eight sons have been eaten by Garuda Just one son is left Him also Garuda wishes to eat because of his enmity Feeling grief for what is to happen she weeps" Hearing that the king replied "Porter, go and inform her that I shall protect her son But when she has ascertained the time of Garuda's coming, she shall take me there" Hearing that the porter went and told the serpent-mother "Serpent-mother, the king will protect your son But at the time of Garuda's coming he shall inform the king" Saying that he went away

At that time of Garuda's coming she brought the very pious king Jimutavahana and he offered his body to Garuda Then Garuda ate one side of the king Immediately he turned over and offered the other side and said "Oh noble lord of the birds, eat this side also at your leisure and depart to your own place" Hearing this Garuda at once deliberated and thought in astonishment "Who is this noble man that I, wretch that I am, am eating? Others, surely, abandon life at sight of me But he, even though he is being eaten, calmly says this More than that, I see that he wears the sacred thread Therefore I have committed brahman murder" When he had thought this, Garuda said to him "Noble man, are you a brahman?" The king replied 'I am not a brahman Put aside your hesitancy and eat me" Garuda said "Are you a kṣatriya?" Hearing that the king remained silent Garuda again said to him "Noble man, I have found out your caste But tell me, who am very wicked, your name" Because of his great persistence the king replied "King of the birds, I am king Jimūtavāhana" Garuda said "After all, it is snakes that I eat Then why do you let

<sup>2</sup> = City of righteousness

<sup>3</sup> = Whose chariot is a cloud In the other versions he is a vidyādhara

<sup>4</sup> Garuda is the mythical king of the birds who is the enemy of the snakes the mythical Nāgas half human and half serpent They are born from a

mother Kadru or Surasā. Their number is variously given, but is usually seven or eight

<sup>5</sup> On cāhayat: see Intro §8

<sup>6</sup> = Shell In the other versions Saṅkhaśūja

śāñkhasya mātūr aṣṭau putrā bhavatā khāditāḥ eka eva putro 'vaśiṣṭaḥ tam api khāditum<sup>13</sup> cāhayati bhavān iti<sup>14</sup> sā roditi tadā<sup>15</sup> 'ham pratijñātās tasya rakṣārtham śūmaśāriṇam upaniṣṭavān

tae chrutvā duhkhito bhūtvā pāṭalam pravīṣyā 'mṛtam āniya garudo jīmūtavāhanasya śāriṇam sampūrnām kartum udyato 'bhavat tadā rājā vadati bho pakṣirāja, yady evam syāt tadā 'ṣṭau nāgaputrān jīvayā 'grataḥ paścād yad yuktam tad ācarīṣyati bhavān etena vacanena garudāḥ prito bhūtvā tān sarvān jīvayitvā paścān nrpatūm jīvayati sma tataḥ sā nāgamātā navaputraśahitā<sup>16</sup> suprītā<sup>17</sup> nurbhayā tatrai 'va sthitā jīmūtavāhanā 'pi svam<sup>18</sup> ālayam ājagāma

jīmūtavāhanagarudayor<sup>19</sup> madhye ko mahāyaśā<sup>20</sup> iti vadatu deva<sup>21</sup> rājā<sup>22</sup> vadati. Śnu re vetāla jīmūtavāhanah pakṣirājo mām yajñopavītadhārinam ālokya na<sup>23</sup> khādiṣyati viśeṣataś ca tena saha mama vīrodhō nā 'sti tasmān nāgaputrasya rakṣanam<sup>24</sup> ācarya mahāpūnūm prāpnomī 'ti vicintya garudāya svaśāriṇam upaniṣṭavān kīm tu garudo mahāyaśāḥ<sup>25</sup> nrpatāv iti vādīnu vetālāḥ śīśapāvṛkṣe punar lalāga iti caturviṁśo<sup>26</sup> vetālakathāprabandhah

### STORY 25<sup>1</sup>

atha rāja vetālam śākhāṁśākhām<sup>2</sup> bhrāmambhrāmam kādarthyār<sup>3</sup> 'kavṛddhaśākhāyām<sup>4</sup> vīdhītya sthitāḥ rājā prabandhenā "netum akṣamo bhūtvā khadgena śākhām uccidhya śākhāsametam vetālam skandhe kṛtvā maunaparāyano bhūtvā kṣantiśīlasamipam gantum upacakrame tathā 'pi vetalah guruvākyam<sup>5</sup> praśnam akārṣit

deva, dakṣinasyām dīśi dharmaseno nāma rājā "sit tasya mahādevī candrāvatī tasyām anena vilāsavatī nāma kanyā sumutpādītā

<sup>13</sup> HO khādayitum

<sup>14</sup> P om

<sup>15</sup> O tamaham PV tad aham

<sup>16</sup> HO mānavap<sup>o</sup>

<sup>17</sup> O suprītā

<sup>18</sup> P svanilayam V svālayam

<sup>19</sup> P vetalo vadati j<sup>o</sup>

<sup>20</sup> HO 'yaśa V 'yaśdh

<sup>21</sup> V detah

<sup>22</sup> P om r<sup>o</sup> v<sup>o</sup>

<sup>23</sup> P om

<sup>24</sup> P 'putrarakṣām

<sup>25</sup> HO 'yaśah

<sup>26</sup> P 'vīñatātītāmo V trayorinīśa

<sup>1</sup> In V the story is 24 and the conclusion of the frame story is 25

<sup>2</sup> HO śākhāṁśākhām

<sup>3</sup> P saṅkād<sup>o</sup>

<sup>4</sup> P ekavṛkṣyāśākhā<sup>o</sup>

<sup>5</sup> P punar guruvākyā

yourself be eaten?" Thus questioned he replied "Lord of the birds, you have eaten eight sons of Sankha's mother. Only one son is left. You desire to eat him too. For this reason she was lamenting. I gave a promise and offered my own body to save him."

When he had heard that, Garuda was grieved and having entered Pātala he brought nectar and commenced to make Jimutavāhana's body whole. Then the king said "King of the birds, if it is to be so, then first bring to life the eight young snakes. Afterwards you shall do what is fitting." Pleased with this speech Garuda brought them all to life and afterwards healed the king. Then the serpent-mother with her nine sons remained there very happy and free from fear. And Jimutavāhana went to his own house.

"Of Jimutavāhana and Garuda which is the more glorious? Let your majesty speak?" The king said "Listen, goblin. Jimutavāhana considered 'The king of the birds, when he sees that I wear the sacred thread, will not eat me. More than that, I have no quarrel with him. Therefore I shall save the young serpent and obtain great merit,' and he offered his body to Garuda. But Garuda is the more glorious." As the king was saying this, the goblin hung again on the śūnapā tree.

So ends the twenty fourth story of the goblin.

## 25 HOW THE KING WAS UNABLE TO SOLVE THE RIDDLE OF THE MIXED RELATIONSHIP AND HOW THE GOBLIN AIDED HIM IN OUTWITTING KṢĀNTIŚILA<sup>1</sup>

Then the king, caring little for his continual motion from branch to branch, caught the goblin on a large branch. Since the king was unable to carry him off because of his firm grip, he cut off the branch with his sword and put the goblin, branch and all on his shoulder. Then determined to keep silent he proceeded to go to Kṣāntiśila. Nevertheless the goblin propounded a riddle involving a difficult argument.

Your majesty, in the southerly region there was a king called Dharmasena<sup>2</sup>. His chief queen was Candravati<sup>3</sup>. She bore to him a

<sup>1</sup> For the construction see Intro §8

<sup>2</sup> In the other versions the serpent returns and interrupts Garuda in the course of his meal. The question as to nobility then lies between him and the king and the serpent is judged more noble. In S it is added that the king had formed the habit in previous existences of giving up his life for others and so he suffered no harm in offering his life this time.

<sup>3</sup> The other versions give no account of the earlier history of the veṭīla

inhabited corpse. On this story see Intro §4

<sup>4</sup> = Army of righteousness. In S he is called Dharmā as also in the MSS of K in S Pradyumna king of Prabhāvati

<sup>5</sup> = Possessing the light of the moon or possessing gold. In S Candravati in S Pradyumna is married to Pṛiti karti. Their daughter Candraprabhā was married to Vijayabala king of the Dekkan and had a daughter Lāvanya-vati. It is to the two latter women that the adventure happens

ekadā sinhaleśvaro rājā tam dharmasenam<sup>6</sup> jetum āgatah tadānīm anyonyayuddham taylor<sup>7</sup> nṛpatyor abhūt<sup>8</sup> atha balavatā sinhaleśvaraṇa parājito dharmasenah svarūpyam vihāya hayam āruhya vanam praviveśa tadvṛttāntam adhigamya tasya mahādevī candrāvatī duhitaram vilāsavatīm<sup>9</sup> ādāya vanam<sup>10</sup> prāptavati atha tatrai 'va vane praeṇḍīsinho nāma kṣatriyo mṛgānveṣanāya sasuta<sup>11</sup> ājagāma<sup>12</sup> sa kardame pathi strīdvayapadacīhnām nīrīkṣya pracandasinhāḥ putrām abravit bho putra, divyastrīdvayasya<sup>13</sup> padacīhnām upalakṣyate tad yadī strīdvayam<sup>14</sup> prāptavyam tadā dīrghacaranā mama<sup>15</sup> bhāryā hrasvacaranā tava bhāryā tac<sup>16</sup> chrutvā tatputrena<sup>17</sup> svikrtam tatas tena padacīhnena gatvā candrāvatīvilāsavat�au sarovare tabhyām<sup>18</sup> prāpte tad dīvavaśād dīrghacaranā pracandasinhena svikṛtā hrasvacaranā tatputrena<sup>19</sup> svikṛtā kālavaśāt tayos tābhyaṁ putrāv utpādītau tatkumārayoh<sup>20</sup> sambandhaḥ ko bhavatu<sup>21</sup> krodham vimucya samdehacchedam ārabhatu<sup>22</sup> deva<sup>23</sup>

tac chrutvā rājī viparītasambandhāpariccheda<sup>24</sup> āśakta<sup>25</sup> ivā "sit ajñātvo 'ttaram na<sup>26</sup> dātum doṣo nā 'sti iti vicintya dīdhamaunena kṣantiśūlasamipam gacchan vīdyate<sup>27</sup> vetālo<sup>28</sup> vadati bho rājan, anena sattvena gunavīśeṣena<sup>29</sup> tvayi<sup>30</sup> prīto 'smi tvam vījai bhava kim tu tava hitam yad vadāmu tat śrnu rājō 'vāca ko bhavān mṛta-kādhuṣhitah kena vā sarvajñatā tavā 'dhiṣṭhātṛī tad<sup>31</sup> aham śrotum icchāmi śrutvā<sup>32</sup> vihāya vetālo 'bravīt<sup>33</sup> śrnu, rājan, mama vṛttāntam

aham iha rājadhānyām<sup>34</sup> jātitailī<sup>35</sup> gṛhasthah sthito 'smi ekadā daiyayogena mama<sup>36</sup> gṛhe jñāni puruṣaikah samāgatya mīltah kati-payamāśān madīyāyatane maṭham kṛtvā mayā<sup>37</sup> saha sthītah prati-

<sup>6</sup> P *dharmaśīlam*

<sup>7</sup> P *om t° n°*

<sup>8</sup> PV *babhūva*

<sup>9</sup> P *om*

<sup>10</sup> P *bhayad v°*

<sup>11</sup> P *om*

<sup>12</sup> P *jagāma*

<sup>13</sup> P *"dvaya*

<sup>14</sup> HO *om dvayam pr° V labhyeta*  
for *pr°*

<sup>15</sup> P *sa m°*

<sup>16</sup> O *om t° ch°*

<sup>17</sup> P *om tat*

<sup>18</sup> PV *om*

<sup>19</sup> P *om tat*

<sup>20</sup> PV *tayoh k°*

<sup>21</sup> PV *bharati*

<sup>22</sup> V *aracayatu*

<sup>21</sup> PV *deiāh*

<sup>22</sup> P *"chede*

<sup>23</sup> HO *asakta* (? *āśakta*)

<sup>24</sup> HO *uttarepa* P *ajnatottarepa*

<sup>25</sup> P *"ann āste* Here V inserts *āśi*  
caturvīñśavetālakathaprabandhaḥ

<sup>26</sup> P *tato v°*

<sup>27</sup> P *om*

<sup>28</sup> PV *prajnabalaṇa t°*

<sup>29</sup> HOV *kena ta t°*

<sup>30</sup> P *tat s°*

<sup>31</sup> P *tadati*

<sup>32</sup> H *"dhāṇīye* O *"dhāṇīya*

<sup>33</sup> PV *jātyā tailī*

<sup>34</sup> P *om m° g°*

<sup>35</sup> HO *mayā sa yāciūś ca pratid° etc*  
V *maya sthāpitah*

daughter named Vilāsavatī<sup>4</sup> Once king Sinhaleśvara<sup>5</sup> came to conquer Dharmasena, and a battle was fought between the two kings Sinhaleśvara who was strong conquered Dharmasena, and he abandoning his kingdom mounted a horse and entered the forest When she heard the news, his chief queen Candrāvatī took her daughter Vilāsavatī and went into the forest Then into that same forest a kṣatriya named Pracandasinha<sup>6</sup> had come with his son to hunt deer In the mud on the path Pracandasinha saw the footprints of two women and said to his son "Son, here I see the footprints of two beautiful women Now if we find the two women, the one with the long feet will be my wife and the one with the short feet yours" Hearing that, the son agreed They followed those footprints, and Candrāvatī and Vilāsavatī, who had come to a lake, were married by them by the power of fate, the one with the long feet by Pracandasinha, the one with the short feet by his son<sup>7</sup> In the course of time the two women each bore a son to them What shall be the relationship between those two sons? Let your majesty put aside anger and undertake to solve the question<sup>8</sup>

When he had heard that, the king seemed to be intent upon the solving of the inverted relationship He thought "If I do not know, it is not a sin not to give an answer," and in complete silence he continued on his way to Kṣantiśila The goblin said "King, because of your courage and the excellency of your qualities I am pleased with you Be victorious But listen to this which I tell you of advantage to you" The king replied "Who are you who dwell in a corpse and whence comes the omniscience that resides in you? I desire to learn that" Hearing that the goblin laughed and said "Listen, king, to my story

"I was a householder, an oil miller by caste, here in the capital Once by the power of fate a wise man came and arrived at my house For some months he stayed with me, in a hermitage-cell which I had made at my dwelling Every day food was provided for him as alms

<sup>4</sup> — Possessed of coquetry In the other versions Lāvanyavatī

<sup>5</sup> — Lord of Ceylon In the other versions the king attempted to seize the kingdom In S the king went with the women and was killed while protecting them from wild mountainers

<sup>6</sup> — Terrible lion In S Candrasinha and his son Sīhapaśākrama, in S unnamed

<sup>7</sup> In the other versions the one with long feet was the daughter, the one with short feet the mother

<sup>8</sup> For the construction see Intro §8

dinam tasmai bhikṣābhojanānnam<sup>48</sup> kalpyate anantaram vīśaprabhāte tena jñānīnā deśantare<sup>49</sup> gāntavyam iti kṛtvā<sup>50</sup> nibhṛtam aham ukto viśeṣena bho gṛhastha, asmakam<sup>51</sup> anekasvām kṛtvā tiṣṭhasi<sup>52</sup> tena tvayi paritūṣṭo 'smi āgaccha te<sup>53</sup> jñānasiddhum kathayām āsa punah satyam idam kārayām cakre mama purvasevakah putrapratimo varṣabhyantare mamā 'nveṣane samāgamiṣyati<sup>54</sup> tasmai jñānam kathayiṣyām<sup>55</sup> 'ti svīkṛtya tiṣṭhām<sup>56</sup> sa<sup>57</sup> tu mama gamanasamaye samāgatya na<sup>58</sup> militah samīkṣyate<sup>59</sup> yadī tvam asmākam satyam pālayasi tadā<sup>60</sup> tasminn atra bhramanoddeśe samayate jñānam idam tasmai tvam<sup>61</sup> vīśāpayiṣyasi sa ca tava<sup>62</sup> bhrātā tasmai kapaṭam na kariṣyasi yady evam na karoṣi<sup>63</sup> tadā tava durvīpakena<sup>64</sup> anena<sup>65</sup> mama āpena vīparītamaranam te<sup>66</sup> bhaviṣyati sudṛḍham<sup>67</sup> iti kṛtvā gurur me<sup>68</sup> mām uddiṣyā<sup>69</sup> deśantaram cacāla ata eva nigadyate tvam asmadiya<sup>70</sup> upadeśe 'vahelām na kariṣyasi<sup>71</sup>

iti pratipādya vītālā tuṣṇīm<sup>72</sup> cakāra tato raja vīhasya vītālām punar āha bho vītāla, nigadyatām tad vītāntam<sup>73</sup> tato vītālō hasitvā punar āha

śrīnu rājan jñānīnī mama gurau deśāntare<sup>74</sup> gate tacchīṣyah<sup>75</sup> samāgatya<sup>76</sup> mama śrāme<sup>77</sup> militah āgatya<sup>78</sup> mām uvāca yo 'sau jñānī cā 'tra sthitah sa tu kva tadā mayo 'ktam deśāntaram<sup>79</sup> jagāma mama prati kīm vīdhanam kṛtvā gataḥ tasmai<sup>80</sup> mayo 'ktam na kīm cit iti<sup>81</sup> śrūtvā sa tu ha ha hato 'smi 'ti kṛtvā bahu vilapya nirāśo<sup>82</sup> bhutvā jagama gate tasmins<sup>83</sup> tatah<sup>84</sup> prabhṛī mayā tadupadeśam dhyāyatā<sup>85</sup>

<sup>48</sup> P for bh<sup>o</sup> k<sup>o</sup>, bhikṣā dīyate V  
°bhojanānyapalalpyate

<sup>49</sup> PV om

<sup>50</sup> P t<sup>o</sup> s<sup>o</sup>

<sup>51</sup> HO °ntaram bhramiṣjati V °nta-  
ram bhramiṣyate

<sup>52</sup> P om

<sup>53</sup> HO udīṣyate V upadīṣja

<sup>54</sup> HO k<sup>o</sup> n<sup>o</sup> aham pte uktat<sup>o</sup> V k<sup>o</sup> n<sup>o</sup>  
aham evam uktō v<sup>o</sup> P for k<sup>o</sup>  
tīṣeṣṇā k<sup>o</sup> mayi kaścid uktam

<sup>55</sup> HO asmīya upa<sup>o</sup> P mādiyopa<sup>o</sup>

V asmadīlye upa<sup>o</sup>

<sup>56</sup> O °ṣyati

<sup>57</sup> PV dṛṣṭum

<sup>58</sup> PV vītām

<sup>59</sup> PV g<sup>o</sup> d<sup>o</sup>

<sup>60</sup> P °cīvīyah. Q taddītyah

<sup>61</sup> HO sa tu sam<sup>o</sup>

<sup>62</sup> P om mamāśrāme

<sup>63</sup> P sa tu samāgatya

<sup>64</sup> P sa tu d<sup>o</sup>

<sup>65</sup> HO tāt

<sup>66</sup> P tat V om

<sup>67</sup> HO nirāśo

<sup>68</sup> MSS and V °mīn

<sup>69</sup> HO tata

<sup>70</sup> HO vīdhyājan

<sup>71</sup> P om

<sup>72</sup> P om

<sup>73</sup> P om

<sup>74</sup> PV kariṣyasi

<sup>75</sup> P °pake

<sup>76</sup> P om

Afterwards just before the breaking of the rainy season<sup>9</sup> the wise man determined that he would go to another place and in private he said to me very particularly 'Householder, you have done many services for me continually. Therefore I am pleased with you. Come I shall tell you a way to acquire magic knowledge.' When he had said this, in compassion he told me how to acquire magic knowledge. But he made me make this promise 'My former attendant, who is like a son to me, will come here in search of me during the rains. I have promised him that I will instruct him in magic knowledge. But at the time of my departure it is clear that he has not arrived and found me. If you keep my promise, then, when he has arrived at this place in his wanderings, you will make this knowledge known to him. And he shall be your brother. You shall not defraud him. If you do not act in this way, then because of my curse, which has evil consequences for you, you shall die a frightful death.' When he had charged me thus strictly, my teacher instructed me and went to another country. That is why I say 'You shall not show disrespect to my instruction'." When he had imparted this, the goblin was silent. Then the king laughed and said again to the goblin "Goblin, let that story be told." The goblin laughed and said further

"Listen, king. When the wise man, my teacher, had gone to another country, his disciple came to my abode and met me. When he came, he said to me 'Where is that wise man who stayed here?' Then I replied 'He has gone to another country.' 'What arrangements did he make for me when he went away?' I said to him 'None at all.' When he had heard that, he cried 'Alas! alas! I am ruined,' and lamenting much and disappointed he went away. When he had gone, from that time on I dwelt in my house sorrowfully, meditating on those

<sup>9</sup> Uhle translates: *arsādprabhāte* nach Ablauf eines Jahres,' and below *var* *abhyantare* innerhalb eines Jahres *arsād* which is certainly the stem in question in the first word and probably also in the second, does not have

the meaning year in the lexicons. But *prabhāta* means 'beginning' rather than 'end. Divide *arsād-prabhāte* 'the rains not having begun,' and *arsād-abhyantare*

'sukhenā gṛhavāsah<sup>78</sup> kriyate guruvacanam anyathā kurvāne<sup>77</sup> sāparādhe mayi śāśikā<sup>79</sup> mahati bādhamaṇī<sup>80</sup> mama 'ntare<sup>80</sup>

ato<sup>81</sup> daivayogenā rājabhāvane caurī<sup>82</sup> curim<sup>83</sup> kṛtvā 'nekaśāmagrim apahṛtyā 'śvaśālāyām<sup>84</sup> ghoṭakaikam<sup>85</sup> gṛhitvā mama dvāri bandhanam kṛtvā vihāya caurīḥ palāyitāḥ prabhāte rājā curim<sup>86</sup> śrutvā<sup>87</sup> duḥsādhum īṇīya sāmādideśa<sup>88</sup> are duḥsādho,<sup>89</sup> madhyabhāndāre curi<sup>90</sup> kṛtā ghoṭako 'śvaśālāyā nīto 'stī<sup>91</sup> jñānatām asya nirnayāḥ sudṛdham apī jñātvā śighram<sup>92</sup> āgaccha yadī cauram samānīya na dadāsi tadā tvām eva saparivāram ekatra kartayitvā<sup>93</sup> prothayiṣyāmi<sup>94</sup> iti śrutvā duḥsādhunā gṛhe gṛhe caurīnvesanam kṛtvā<sup>95</sup> mama dvāri ghoṭakam prāpya mām apī dhṛtvā<sup>96</sup> cauram iti kṛtvā rājanī vijñāpya ghoṭako darśitāḥ śrutvā rājā sakopah samādideśai 'nam<sup>97</sup> śūle<sup>98</sup> nītvā<sup>99</sup> dehi tathā tenai 'va rājādeśam śirasī<sup>100</sup> nīdhāya grāmopānte samānīyā 'ham tair eva dandapāśīkaiḥ śūlenā<sup>101</sup> samāropitalaiḥ śūle sthitvā yogabalena samādhinā<sup>102</sup> prānān vāhayitvā kramaśo galite<sup>103</sup> hṛdi punar aham tataḥ sammukhasthitaghargharātīraḥ artivṛkṣe<sup>104</sup> vētālādhiṣṭhito bhutvā viśramito<sup>105</sup> 'smi jñānabalena sarvajñatā mayi samutpannā

sa tu mama guruñiṣyo deśe deśe paribhramya hīṇgulādevīsamīpavartī<sup>106</sup> deśāntarīnām<sup>107</sup> viśrāmāsthānamandape gurum<sup>108</sup> dadarśa dṛṣṭvā sarvavṛttāntam<sup>109</sup> gurave niveditam śrutvā vyathitena gurunā proktam sa tu gṛhāśramī tāliko madhyanjñānam apāhṛtavān<sup>110</sup> tena<sup>111</sup> tasya yathocītaphalam<sup>112</sup> bhutam sa tu jñānabalena<sup>113</sup> vētālādhiṣṭhi-

<sup>78</sup> P om gṛha

<sup>95</sup> O dhṛti

<sup>79</sup> HOV kriyamane

<sup>96</sup> O etam

<sup>80</sup> P m° s°

<sup>97</sup> HOP śūdena

<sup>81</sup> P vādhate

<sup>98</sup> P om

<sup>82</sup> P om mamāntare

<sup>99</sup> HO sirasī

<sup>83</sup> P tato

<sup>100</sup> V śūle

<sup>84</sup> P caurīḥ HOV cauraś

<sup>101</sup> V s° ca OP om through jñāna

<sup>85</sup> O curim P sindhim V cauryam

balena 2 lines down

<sup>86</sup> HO śāśa aśvāśala jñām V °śāśyād

<sup>102</sup> H galita V h° galite tapuṣī

<sup>87</sup> P ghoṭakekam

<sup>103</sup> H °artīnī

<sup>88</sup> H rājāścurim O rājāścuri V

<sup>104</sup> V for v° smi, tiṣṭhami

cauryam

<sup>105</sup> HO °varlinī P for h° d° v°, hī gu

<sup>89</sup> P drṣṭva

ladevīśrāmāsthānamandape

<sup>90</sup> HO om

<sup>106</sup> V °rīpam

<sup>91</sup> HO °sādhu

<sup>107</sup> P gurur

<sup>92</sup> P cauryam bl̄ dām V apahṛtī

<sup>108</sup> P sarvavṛllam V sarvam vṛllān

bhuta

tam

<sup>93</sup> P nītāḥ

<sup>109</sup> HO apaghanam cetah kṛtam V

<sup>94</sup> PV om s° a°

apahṛan caurāḥ kṛtāḥ

<sup>95</sup> HO kartītva

<sup>110</sup> HOV tasya tena

<sup>96</sup> HO propayiṣyādī

<sup>111</sup> P °cītam ph°

<sup>97</sup> HOV prapya

<sup>112</sup> O tv aji dnab°

instructions I was guilty because I had transgressed my teacher's command and great fear harrassed me within

"Then through the power of fate thieves robbed<sup>10</sup> the king's palace and carried off much property. They took a horse from the horse-stables and having tied it at my door left it and fled. At dawn the king heard of the theft and summoned the doorkeeper and gave him orders 'Wretched doorkeeper, a robbery has been committed in my treasury. A horse has been stolen from the stable. Find out the complete solution of it. When you have solved it completely, come to me at once. If you do not bring the thief and hand him over, instead of him I will cut to pieces all together you and your family and kill you.' When he had heard that, the doorkeeper made a search from house to house for the thief and found the horse at my door. He arrested me thinking 'This is the thief,' and informed the king and showed him the horse. The king, hearing that, angrily ordered him 'Take him away and put him on a stake.' So he obeyed the king's command and took me to the edge of the village and I was impaled on a stake by the police. As I was there on the stake, I kept my life going by the power of magic and by mental concentration, and when my heart had gradually ceased to beat, then being inhabited by a goblin, I rested on a tree which is on the bank of the Gharghārā opposite to that place. Through the power of magic knowledge I obtained omniscience.

"That pupil of my teacher's in his wanderings from place to place, in a hall which was the resting place of strangers, near (a temple of) the goddess Hīsugulli, saw his teacher. When he had seen him, he told the teacher the whole story. Hearing it, the teacher was distressed and said 'That oil miller householder stole my knowledge. Therefore he has received a suitable reward. He through the power of magic has

<sup>10</sup> On *curl*, see Intro. 18

taḥ preto bhūtvā śinśapūtaroh ūkhyām mañgalakoṭirājadhānyām<sup>114</sup> ghārgharātire lambamāno 'vatīṣṭhate tvayi paritūṣṭo 'smi tvam asmadḍiyah putrah<sup>115</sup> mama prasādena tvayy ṛddhīḥ susūdhyā<sup>116</sup> mamo 'pideśena varenī siddhis te bhāvitā ṛddhisiddhībhāyām tvam eva khacaro<sup>117</sup> bhūtvā sukhena<sup>118</sup> paribhrama ity uktvā kūnāpa virāraṇa

tac<sup>119</sup> chrutvā rājā harṣagadgadavācī<sup>120</sup> punar imam āha are kūnāpa, yadi prasanno 'si tadā 'śesavīśesena kāthām<sup>121</sup> sakālām kāthaya<sup>122</sup> samupadīśa<sup>123</sup> kim aham kūnāyāmī tūṭo vētālaḥ punar uvāca śrūṇu re mahārāja tvam<sup>124</sup> devarūpi mānuṣavīgrahah pūrvasamecītām<sup>125</sup> mahānti tapānsi te<sup>126</sup> santi tena bhāgyodayena tvam atrā "nito 'si<sup>127</sup> śrūṇu aham<sup>128</sup> kāthayāmī

tūṭaḥ prasannena gurunā<sup>129</sup> punar upadīṣṭaḥ tvam ito mahāsattva-mahārājaśrīvīkramādityasya rājadhānim gatvā tasya rājñā upadhaukanāya bīvaphalībhāyantararatnāni<sup>130</sup> vīnīveśya dinakatīpayam yojyītāvā mahāsattvam<sup>131</sup> sahāyam kṛtvā pretādhiṣṭhitajñānīnam rājasahāyena dākṣīnaśmaśane nītvā tam śāvam rājñānam ca mandalam racayītvā tatra nītvā mandalapūjām vīdhāya śāvasya mastake pādām dattvā rājānam devyai bāhūm dattvā śāvadvayamastake pādadvayam dattvā nigadīṣyasi<sup>132</sup> devī,<sup>133</sup> grīhāna mama sañcīvabāhūm ṛddhisiddhī me bhāvātām iti nigadīte tvayi devyāh prasādo 'yam bhāviṣyati iti gurupadeśam prāpya sa tu kṣāntīśīlah samāgatya kāpaṭābhavena bhāvantam vāśīkṛtya bhāvadvāśena mam evam matena<sup>134</sup> grīhitvā tvām apī kartayītvā siddhīm sādhayīṣyati sarvam idam apī<sup>135</sup> rahasyam akhīlām<sup>136</sup> te jñāpītām jñātvai 'tad yad učitām tad vīdhīyatām<sup>137</sup> ity uktvā virāraṇā<sup>138</sup>

tato rāja sabhayotphullanayano<sup>139</sup> harṣaśrunā<sup>140</sup> purnalocanāḥ punar vētalām āha bho sarvajna mahāmate, brūhi kim idānīm karīṣye nṛpa-vacanam śrutvā vētalāḥ punar aha tava mahāsattvatāya<sup>141</sup> prīto 'smi

<sup>114</sup> HO mangalakoṭar°

<sup>115</sup> P om

<sup>116</sup> P bhāviṣyati

<sup>117</sup> O khacaro

<sup>118</sup> PV sukhenaṇī

<sup>119</sup> PV om

<sup>120</sup> HO °gadagada PV °rācā

<sup>121</sup> P tālk°

<sup>122</sup> PV me k°

<sup>123</sup> HO °deśa P °deśaya

<sup>124</sup> P om

<sup>125</sup> HO sarvasamec° P purvasamec°

<sup>126</sup> P om

<sup>127</sup> P om aṣī

<sup>128</sup> PV om

<sup>129</sup> V gurupayam upadīṣṭostī HO

<sup>130</sup> °digloṣmī

<sup>131</sup> V vīllaphala°, P °ntare rātī°

<sup>132</sup> PV tam m°

<sup>133</sup> H nigadīṣyati O nigamīṣyati

<sup>134</sup> P om

<sup>135</sup> PV om

<sup>136</sup> P om

<sup>137</sup> P °yata

<sup>138</sup> PV sa v°

<sup>139</sup> P om sa

<sup>140</sup> P harṣat śrūlva

<sup>141</sup> HO °sattīvena tāya tvam V °sattīva

tayāham

become a corpse inhabited by a goblin and hangs always on a branch of a śūṇāśapī-tree in the capital of ten million felicities on the banks of the Ghargharā river' I am pleased with you You are my son Through my favor supernatural power is easily to be attained by you By my instruction magic will be yours as a boon Through supernatural power and magic you shall become able to fly through the air and wander at your will" When he had said this, the corpse was silent

Having heard that, the king, his voice stammering with joy, again said to him "Oh corpse, if you are pleased, tell me the whole matter in all its details Instruct me as to what I shall do" Then the goblin spoke again "Listen, great king You have the form of a god with a human body Great works of austerity have been accumulated by you formerly You have been brought here through the rising up (fruition) of that good fortune (i.e. good works of previous existences) Listen, I shall tell you

"Then the teacher pleased instructed him again 'You shall go from here to the capital of the noble mahārāja, his majesty Vikramāditya, and send in jewels within bilva fruits as a present to that king, and having spent a few days in doing this you shall bring him into your power and make the noble man your assistant With the king's assistance bring the wise man dwelling in the corpse to the southern cemetery After making a circle bring the corpse and the king into it and carry out the worship of the charmed circle Put your foot on the corpse's head and offer up the king to Devī and then when you have placed your two feet on the heads of the two corpses, you shall say "Oh Devī, accept my offering of a living being" Let supernatural and magic power become mine' When this has been said, Devī will grant you this favor' When he had obtained these instructions from his teacher, Kṣantiśila came and made you subject to him by deceit When through his power over you he has seized me with this plan and has cut you up too, he will accomplish his magic Now you have learned this whole secret in its entirety Having learned this, do what is fitting" When he had said this, he was silent

Then the king, his eyes wide-open with fear and filled with tears of joy, again said to the goblin "Oh omniscient and clever one, speak What shall I do now? Hearing the king's words, the goblin again spoke "I am pleased with your nobility Therefore I will tell you a

<sup>11</sup> Or perhaps, 'offering of courage'

tena tvayi<sup>142</sup> rāhasyam jñāpayāmi<sup>143</sup> tvam idūnīm mām evam<sup>144</sup> nītvā  
 tatsūkūśamgreccha gate tvayi tada<sup>145</sup> sa tu tvām dṛṣṭvā harṣam atulam<sup>146</sup>  
 pṛāpya nigadīyatī bho mahārāja,<sup>147</sup> samāyāto'si tatra drutam snānam  
 kuru devatārūdhanam<sup>148</sup> samācara tvayā saha devatāpūjām<sup>149</sup> vi-  
 dhāyā "vayor eva yathāvācī<sup>150</sup> siddhir bhavati tada<sup>151</sup> kartavyam  
 tarhi tvayy<sup>152</sup> api tadvacanena devyāḥ<sup>153</sup> kunde payuśi snātvā tatro  
 'pasthite tada tvām vadīyatī devatām pūjyā<sup>154</sup> 'ham ca pūjyāmū  
 tada devatām pūjyāsyasī kṛte devatārūdhanē tada vadīyatī<sup>155</sup> deva-  
 tām pradakṣinikṛtya dandapranāmam kuru tada tvām vadīyāsi  
 narapatīr ahām dandadhārī sīnhāsūnasthitāḥ mama pādāpadmam<sup>156</sup>  
 māndalikā<sup>157</sup> rājānīḥ pranamanti mama snātakabrahmāno<sup>158</sup> manni-  
 mittam devatārūdhanam pīṭkriyām<sup>159</sup> dinakṛtyam kurute tena mama  
 nityakriyākaranam susiddham<sup>160</sup> bhavati mama haste rājadando vī-  
 dhyate tena devatārūdhanadandapranāmādiśu māmā 'dhikāro nā 'stī<sup>161</sup>  
 yad idūnīm bhavato vīdhānena dandapranāmāḥ kartavyāḥ tada sīkṣa-  
 paya leṇa prakārena dandapranāmāḥ kartavyāḥ<sup>162</sup> tam<sup>163</sup> dṛṣṭva  
 tenai 'va prakārena kariṣyāmi tava vacanam idam<sup>164</sup> avagamya<sup>165</sup>  
 yadā sa<sup>166</sup> tu kṣantiśilo devatāyā dandapranāmam kurvan kāyaprapā-  
 tam kurute tatkṣanāt tvām api khadgena śīraś chittvā tanmasta ke  
 mṛtakasya mastake ca padadvayam dattvā mukulākāram<sup>167</sup> śīrasy  
 anjalim nīveśya vadīyāsi devi,<sup>168</sup> parītuṣṭā bhava gṛhāna balim  
 imām tava prasādena talavetālāsiddhir me sunīścalā<sup>169</sup> bhavatu  
 varam imām prārthayāsyā iti nīgadya vētālo virāraṇa

<sup>142</sup> P tvām

<sup>154</sup> P sa v° V vīdīyāli

<sup>143</sup> P vījn°

<sup>155</sup> P padāpadm°

<sup>144</sup> HOV eva

<sup>156</sup> HOV mānd°

<sup>145</sup> P om

<sup>157</sup> P snātako br°

<sup>146</sup> PV harṣamāṇḍalam tu and vīda  
may be confused in Bengali script

<sup>158</sup> P pīṭyakr°

<sup>147</sup> P rājan

<sup>159</sup> HO °siddhim

<sup>148</sup> O °tadharanam

<sup>160</sup> HOV om

<sup>149</sup> HO devatām pūjām P devatām  
pūjāyāsyām tadd, om v°

<sup>161</sup> HO om t of tam read °prāṇḍma  
sāmīḍjaṣṭā P sadṛṣṭān for t° d°

<sup>150</sup> HO °vaca

<sup>162</sup> P om

<sup>151</sup> V tathā

<sup>163</sup> P abhīg°

<sup>152</sup> HO tat tvām api PV tvām api

<sup>164</sup> P tu sa

<sup>153</sup> HP devyā O devyā

<sup>165</sup> O °kālām

<sup>154</sup> HO pūjām for pūjāyām devatām  
for devatām P pūjāya gre tvām paścad  
ahām tada pūjāyāsyām V as P with  
devatām before pūjāyāsyām

<sup>166</sup> P deva

<sup>167</sup> P om

<sup>168</sup> PV °tsādhena

<sup>169</sup> HO sahṛada° V dālāda°

secret. Now take me as he said and go to him. When you have come there, he seeing you will feel immeasurable joy and will say 'Oh great king, you have arrived. Quickly make your ablutions. Do homage to the goddess. When I have worshipped the goddess along with you, the two of us will possess magic power according to my words.' Then you must do so. When according to his words you have washed in the water in Devi's spring and have approached him, he will say to you 'Worship the goddess and I shall worship her.' Then you shall worship the goddess. When worship has been paid to the goddess, then he will say 'Go around the goddess towards the right and prostrate yourself at full length.' You shall reply 'I am a king who bears the rod of justice and sits on a lion throne. Kings who are governors of provinces prostrate themselves at my lotus-feet. My brahman who has completed his studies performs for me the worship of the gods, the rites for the dead, and the daily rites. Therefore the performance of my regular, necessary ceremonies is well accomplished. In my hand is the king's sceptre. Therefore I am not a person qualified to perform prostrations at full length and other ceremonies in the worship of the gods. Since now I must prostrate myself at full length according to your command, teach me how to do it. When I have seen it, I will perform it in the same way.' When Kṣantiśila has heard these words of yours and in performing a full length prostration to the goddess lets his body fall, at that moment cut off his head with your sword. Then put your two feet on his head and on the head of the corpse and putting your hands to your head in reverence, shaping them like a blossom, say 'Devi, be propitiated. Receive this offering. Through your grace let the magic of Tāla and Vētāla<sup>12</sup> be mine unalterably.' You shall ask for this boon." When he had said this, the goblin was silent.

When the king had heard this, with great joy and his heart filled with gladness, he settled the corpse on his shoulder and came to Kṣantiśila. When the ascetic saw that the king had come, with his mind full of joy he said to the king "Oh king, you have come in three watches

<sup>12</sup> On *Tāla* and *Vētāla* see Intro. §9

yan idānum vegena devyāh kunde<sup>170</sup> snātvā samāgatya mayā saha<sup>171</sup> 'vā 'tra kṛtumandalaracane śodaśopacārena devatārādhanam<sup>172</sup> kuru tava<sup>173</sup> sāmīhitam bhavitā<sup>174</sup> mama 'pi cā 'bhūhitaprayojanam<sup>175</sup> susiddham bhavīyat� eva śrutvā rājū tadvacanena sarovare snātvā sāmīgatya militah kṛtāpūjāmāndale yogisāmāhṛtaśodaśopacārastutir<sup>176</sup> yoginā samām samārādhayām<sup>177</sup> āsa

pūjāvasāno yogi provāca<sup>178</sup> rājan, devyai dandaprināmena pranama<sup>179</sup> rājo<sup>180</sup> 'vāca cakravarti<sup>181</sup> nṛpati<sup>182</sup> aham sakalabhūpālā mama pāda-  
plāham pranamanti viśeṣato dandadhārī cā 'ham śāstrato devāpi-  
trārādhanam<sup>183</sup> na<sup>184</sup> karomi svayam snātakabrahmanena sarvam  
idam anuṣṭhiyate tat kena<sup>185</sup> prakārena dāndaprināmāh<sup>186</sup> kartavyas  
tan<sup>187</sup> mām śikṣāpaya tarhi rājavacanam śrutvā daivapreṇīto yogi  
svayām dandaprināmām cakārī ity avasare rājā pārśvasthitah khad-  
gam haste<sup>188</sup> gṛhitvā yoginam cakarta<sup>189</sup> tanmastake<sup>190</sup> śavasya mas-  
take ca pādadvayam dvayopari nīdhāya puṣpāñjalim<sup>191</sup> devyai pradāyo  
'ccair jagāda jaya jaya devi jaganmātah pralayotpattisthitikārī<sup>192</sup>  
vara de, balum imam gṛhāna parītuṣṭā bhava rddhisiddhī me bha-  
vetām<sup>193</sup> iti me prayaccha nṛpati<sup>194</sup> iti nigaditavati devya āya-  
tane<sup>195</sup> gambhīro<sup>196</sup> 'ttātāhāso bhūtah pratyādeśā ca bhutah<sup>197</sup>  
rājan mahāsattvika, jīva vatsaraśatam akhanditapratāpah<sup>198</sup> san cak-  
ravartitvena<sup>199</sup> rājyasukhabhogam bhunkṣva talavetālārddhisiddhi<sup>197</sup>  
tava susiddhe bhavetām<sup>199</sup> ity uktvā devy<sup>200</sup> antardadhe

prabhātāsamayo bhūtah prasannaśarīraḥ parair alakṣito rāja rāja-  
dhānīm samāgatya militah sukhena<sup>201</sup> mahatā rajyam cakāra tada-  
nudivase<sup>202</sup> mahīdharo<sup>203</sup> 'vyāhatagatir<sup>203</sup> lokapalā ivā 'sit<sup>204</sup>

iti sāndhiśrījambhaladāttaviracitakathāpāṭhe<sup>205</sup> pañcavīnśatitamo  
vetālakathāprabandhah

<sup>170</sup> O kṛṇḍale  
<sup>171</sup> PV saha ekatra  
<sup>172</sup> HO om kuru P devatām ārd-  
dhaya  
<sup>173</sup> P tēna tava  
<sup>174</sup> HO bhavata  
<sup>175</sup> HO "hitah pra° V 'bhīmatam  
pra°  
<sup>176</sup> P "cārepa  
<sup>177</sup> V devīm s° P devīm pujayam  
<sup>178</sup> P "pāma  
<sup>179</sup> P om rajovāca  
<sup>180</sup> H "varītīr  
<sup>181</sup> HO "pitāradh° P devaputrārdh°  
<sup>182</sup> P s° na k°  
<sup>183</sup> P for k° p°, kārapena  
<sup>184</sup> P "pāmām kartum alśamah tan etc  
<sup>185</sup> V tam  
<sup>186</sup> P om  
<sup>187</sup> VO ca kartītā  
<sup>188</sup> O t° ca pād° d° n° P t° śava

dvayasya m° ca pād° pād° n° V t° ca  
pād° parīnidhāya  
<sup>189</sup> PV puṣpāñjalitrayam  
<sup>190</sup> PV bhaiatām  
<sup>191</sup> HO for n° t° n°, iti nigaditvā V  
iti nigaditvātān  
<sup>192</sup> V "vyāś cayat°  
<sup>193</sup> HO bhambhlīro  
<sup>194</sup> P om V abhut  
<sup>195</sup> PV ākhand°  
<sup>196</sup> HO "varītīr°  
<sup>197</sup> P om vetāla  
<sup>198</sup> HO bhaveta[m] PV bhavatādm.  
<sup>199</sup> P a° d°  
<sup>200</sup> P m° s°  
<sup>201</sup> V om sentence  
<sup>202</sup> HO mahīdhare tv  
<sup>203</sup> HO avyāhatagatī<sup>203</sup>  
<sup>204</sup> P bhārat  
<sup>205</sup> HO "piṭhe p° tetālāh P om  
tracita For colophons in general, see  
Intro §3